Insert this side into recorder
Do not touch the tape inside
VHS
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The Best Of THE POLICE
ZZ TOP
ELIMINATOR
FLEETWOOD MAC Greatest Hits
10cc
THE BEST OF
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BORN IN THE U.S.A.
STEREO
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250390-4
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SOLID ROCK
THE ROLLING STONES
MEN AT WORK
BUSINESS AS USUAL
THE LONESOME JUBILEE
JOHN COUGAR MELLENCAMP
AC/DC — Back In Black
AC/DC
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AC/DC
BLOW UP YOUR VIDEO
U2
LIVE
"UNDER A BLOOD RED SKY"
MARIANNE FAITHFULL—BROKEN ENGLISH
The Best Of
EAGLES

The Best Of
THE POLICE

MAX 1498

stereo
also playable mono

Side A
1. Every Breath You Take
2. King Of Pain
3. Spirits In The Material World
4. Don't Stand So Close To Me
5. De, Do, Do, Do, De, Da, Da, Da
6. Reggatta De Blanc
7. Driven To Tear

Side B
1. Walking On The Moon
2. Message In The Bottle
3. Every Little Thing She Does Is Magic
4. Synchronicity I
5. Murder By Numbers
6. Wrapped Around Your Finger

The Best Of
THE POLICE

POP GROUP

MAX 1498
stereo
also playable mono
DOLBY SYSTEM

MAX 1498

The Best Of THE POLICE

stereo
also playable mono

Side A
1. Every Breath You Take
2. King Of Pain
3. Spirits In The Material World
4. Don't Stand So Close To Me
5. De, Do, Do, Do, De, Da, Da, Da
6. Reggatta De Blanc
7. Driven To Tear

Side B
1. Walking On The Moon
2. Message In The Bottle
3. Every Little Thing She Does Is Magic
4. Synchronicity I
5. Murder By Numbers
6. Wrapped Around Your Finger

Billy Gibbons: Guitar, Vocals
Dusty Hill: Bass, Vocals
Frank Beard: Drums

Produced by Bill Ham
Engineers: Terry Manning, Bob Ludwig

All selections written by Gibbons, Hill, Beard

ZZ Top International Fan Club:
P.O. Box 19744, Houston, Texas, 77024

A Lone Wolf Production

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A Warner Communications Company

STEREO also playable on mono

23774-4

ZZ top

ELIMINATOR

DOLBY SYSTEM

ELIMINATOR

ZZ TOP
ELIMINATOR

23774-4

Side One
Gimme All Your Lovin
Got Me Under Pressure
Sharp Dressed Man
I Need You Tonight
I Got The Six

Side Two
Legs
Thug
TV Dinners
Dirty Dog
If I Could Only Flag Her Down
Bad Girl

"This is a Dolbyized TM tape. With playback equipment incorporating Dolby noise reduction, switch noise reduction 'on'."
*Trademark Dolby Laboratories Inc. – Decrease treble response when playing on non-Dolbyized equipment.

1. Walking On The Moon
2. Message In The Bottle
3. Every Little Thing She Does Is Magic
4. Synchronicity I
5. Murder By Numbers
6. Wrapped Around Your Finger
MAX
MAX 1498
B
STEREO
The Best Of THE POLICE
ELIMINATOR — ZZ TOP
Gimme All Your Lovin (3.59) - Got Me Under Pressure (3.59)
Sharp Dressed Man (4.13) - I Need You Tonight (6.14)
I Got The Six (2.52)
(Gibbons-Hill-Beard) (Festival)
Produced by Bill Ham
23774-4
SIDE 1
STEREO
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weа
W5110-8

COLD CHISEL
Twentieth Century
250390-4

BUILD THIS LOVE
TWENTIETH CENTURY
GHOST TOWN
SATURDAY NIGHT
PAINTED DOLL
NO SENSE
FLAME TREES
ONLY ONE
HOLD ME TIGHT
SING TO ME
THE GAME
JANELLE
TEMPTATION

250390-4

COLD CHISEL

Twentieth Century

HANYA UNTUK DIJUAL DI INDONESIA

JIM BARNES – LEAD VOCALS, GUITAR
IAN MOSS – LEAD GUITAR, VOCALS ON
"SATURDAY NIGHT" AND "JANELLE"
DON WALKER – KEYBOARDS
PHIL SMALL – BASS
STEVEN PRESTWICH – DRUMS ON
"NO SENSE", "FLAME TREES" AND "THE GAME"
Drums on all other tracks played by RAY ARNOTT
courtesy of Alberts Productions
PERCUSSION – GRAHAM BIDSTRUP, RAY ARNOTT
HARMONICA – DAVID BLIGHT
SAXOPHONES – BILLY RODGERS
TRUMPET – JOHN HOFFMAN
BACKING VOCALS – THE BAND,
VENETTA FIELDS, MEGAN WILLIAMS

Recorded in Sydney at Rhinoceros Recorders,
Paradise Studios, E.M.I. Studios,
The Capitol Theatre with
the Jands Mobile and in Melbourne at Richmond
Recorders, September 1983 to January 1984

Engineered by Tony Cohen, Jon Lemon, David Walsh,
Peter Walker and Mark Opitz
Second Engineer – Alan Wright
Mixed by Mark Opitz at Rhinoceros Recorders
Mastered by Paul Ibbotson, Festival Records

Cover Artwork by Eduardo Guelfenbien
Art Direction – Ken Smith

Cold Chisel management – Rod Willis

PRODUCED BY COLD CHISEL

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A Warner Communications Company

STEREO also playable on mono

Guitar Doctor
RAY LINDSEY

Keyboard Programming
DAN GARFIELD

Studio Crew
TIM MCCARTHY
REEDO (BELT MAN) REED

Special Thanks to:

AKKEMO, DAVID BLOOM, JOHN BRANCA, COLATO,
GH, BILL COOPER, JEROME COHEN, JOHN COURAGE,
ROWES, TONY DIMITRIADES, DENNIS DUNSTAN,
, GIBSON/EPIPHONE, MARIO GONZALES, JOHN GOOD,
INS, JERI HEIDEN, MICHAEL HUBER, BRIAN JACKSON,
EY, GERRY MARGOLIS, DENNIS MAYS, MO OSTIN,
OSTIN, GLEN PARRISH, PAISTE, RICHARD PODOLOR,
OLIS, MARK RYDEN, REMO, ALEX SCOTT, TAMA,
RONKER, STEVE WAX, JUDY WONG, KEITH WREN

AND HAPPINESS TO LINDSEY FROM ALL OF US.

Wembley, northern London, late May of Eighty Eight. England plays Scotland for UK football bragging rights on Saturday and huge colored banners wave smartly in the wind atop the parapets of the stadium. Tango In The Night *is the number one record in England for the second time, and Fleetwood Mac has sold out ten nights at Wembley Arena, eight years after last playing in its native land.* ☾ *"Thirty minutes" calls Wayne Cody, continuing his traditional countdown to showtime. An hour earlier Fleetwood Mac (Mark XI) had convened onstage for the day's soundcheck and a brief rehearsal. For twenty minutes the great band burns away to the giant empty hall, stopping to re-weave the three voice harmony to their current British hit single: "Tell me lies, tell me sweet little lies..."* ☾ *Now the band and its corps of rock soldiers are pacing and chatting and waiting out the anxious minutes right before a show. And there's cause for some nervousness. A royal prince has tickets tonight and has been invited backstage after the show. And there are the fans, some of whom have been paying to see Fleetwood Mac for more than twenty years. The backstage consensus is that tonight would not be a good night for a less-than-magic show.* ☾ *Twenty minutes!* ☾ *John McVie sits in the dressing room, smoking, relaxed, tight but loose. He says that when he was asked to join Fleetwood Mac during the summer of 1967, he declined and took a kif holiday in Morocco instead. Mick Fleetwood, six feet six inches of King Lear intensity, studies his costume and makeup in the mirror, issues many vague orders and great oaths, and says something about the wild days of the young Mac in the sixties. Christine Perfect McVie slips into the men's dressing room with a knowing smile. Slender, beautiful and elegant, she banters with the boys, her regal but unassuming demeanor instantly grabbing the moment.* ☾ *Stevie Nicks is in the dressing room she shares with Christine; she is not to be seen, preferring to prepare for Fleetwood Mac's return in seclusion, like a bride.* ☾ *Ten Minutes...* ☾ *Back in the boy's room Billy Burnette is trying on a black silk shirt from a shop in Bond Street. Three hundred and fifty quid for a shirt, but Billy's band has sold out 10 nights at Wembley so it's OK. With a laugh and a flash of black eyes, Mr. Burnette, a real gentleman, accepts the B12 shot offered by the comical English tour doc. New guitarist Rick Vito sits next to Mick at the mirror. As a teenager in Philadelphia he paid to see the original Mac in 1968 when they were just becoming known in the States. Playing here in London Rick Vito has a strange feeling, as though he were stepping into some pretty heavy shoes indeed.* ☾ *Five minutes!* ☾ *Last second bustle. Over in the corner the brilliant Ghanaian drummer Isaac Asante adjusts his horned cowrie-shell helmet. Mick has finished his toilette and is high-stepping in place and bowling. Band managers John Courage, Dennis Dunstan and Tony Dimitriades issue final instructions to the crew and hall personnel. The dressing rooms feel electric, supercharged. And one almost senses the ghosts in the band, those not present, but there all the same in spirit: the magisterial young blues god Peter Green; Jeremy Spencer, child of God; Danny Kirwan, whose playing was like blue water under Peter's red fire; Bob Welch, the California mystician; and Lindsey Buckingham, Fleetwood Mac's protean guitarist and singer for more than a decade.* ☾ *Two minutes, and Fleetwood Mac files breathlessly into the shadows behind the big raised stage. Ziggy Marley fades off the PA... house lights dim as crew climb rope ladders like spider monkeys... thousands of voices roar for the music as Rick plays a chord and Mick starts the rhythm and suddenly it's Fleetwood Mac in full throttle at top volume. "'Cause when the loving starts, and the lights go down, and there's not another living soul around... and you say that you love me." Chris is singing the lead, and Stevie chants amidst a wonderful stagelit luminescence about her noble, golden head. Ten rows back are her true fans, clad in top hats and chiffon scarves; they remember the days when Rhiannon the Welsh mare-goddess alighted onstage like a dark-winged apparition during Fleetwood Mac shows past.* ☾ *For two hours, Fleetwood Mac holds its audience in thrall. Billy sings Lindsey's parts in "The Chain," and it's real. Stevie sings "Dreams" and gets an ovation. "Isn't it midnight, on the other side of the world?" Mick and Stevie rock "Sara," drowning in the sea of love. Billy Burnette does Peter Green's "Oh Well" and gets a big cheer. Same for Stevie's "Seven Wonders." Rick Vito pays his tribute to the early Mac with "Stop Messing Around" and "I Loved Another Woman." In quick succession: "Over My Head" with its bell-clear harmonies, "Gold Dust Woman," "Don't Let Me Down," and the lovely "Has Anyone Ever Written" which ends with Stevie's recitative that holds the crowd silent, spellbound. This mood is sustained as Chris sings the glorious "Brown Eyes," her blue alto lightly dipped in melancholy. But Mick changes everything as he and Asante put on a solo drum show during "World Turning." Playing touch-sensitive drum pads concealed in a vest, Mick grimaces and cavorts sending out jagged shards of sampled sounds. "Oh God," the vest screams when Mick thumps his chest. "Help Me!" He taps his tummy and you hear a car crash. It's a weird and wondrous techno-dance, rendered even stranger by the masked Asante's hand-drum mojo.* ☾ *Now the set builds to climax. "Little Lies" is right and tight. "Stand Back" is awesome. "You Make Loving Fun" is astral travel back to the spirit of Seventy Six. "Go Your Own Way" ends the show with a powerful* rock son et lumiere. *The encores: "Blue Letter," "Don't Stop," and, at the end Christine by herself at the piano, singing "Songbird" under a pencil spot, holding Fleetwood Mac's delirious crowd as if she were alone in some smokey dive, after hours.* ☾ *As she finishes, the audience lets loose. Delirium. John McVie introduces the band. Stevie and Chris receive standing ovations and many bouquets. Mick singles out the newest Macs, Burnette and Vito, for special praise. As the house lights come on, the somber tones of "Albatross" on the PA elicits a final cheer, Fleetwood Mac's perennial English top ten hit.* ☾

Back in the dressing rooms, there's hot food and cold lager beer. The young prince is escorted to a reception room with his minders, his leather-jacketed girlfriend and his posh friends, to be introduced to the band. Mick makes sure Asante, a loyal citizen of the British Commonwealth, shakes hands with the prince. Handsome, balding slightly in the back like his brothers and father, the prince is cordial and complimentary, and the whole company is flattered that he came. ☾ *As always, Mick Fleetwood is the last musician to leave the hall. As his Daimler limousine cuts through the wet nighttime streets of springtime London, Mick asks the driver to detour, and he rides through the Notting Hill Gate area where he first came to live as a fifteen-year-old Home Counties lad in 1963, smitten with the Beatles and ready to rock.* ☾ *And rock he did.* ☾ *The next night, after another successful show, Warner Bros. Records gives a party in Mac's honor at the Kensington Roof Gardens. The entertainment is an ace London boogie band and the members of Fleetwood Mac dance with each other until dawn. On my way home, I remember what an old friend of the band, Judy Wong, had told me a few months earlier. "There's a depth to this group," Judy said, "a zen-like pure flame of truth and a sense of destiny. People were* meant *to be in the band. No one ever auditioned, musicians were hired on intuition and instinct. Most of all, nothing ordinary ever happened to Fleetwood Mac."* ☾ *Those words still hold true, probably will for many years to come. It's too late to stop now.*

STEPHEN DAVIS 1988

9 25838-4

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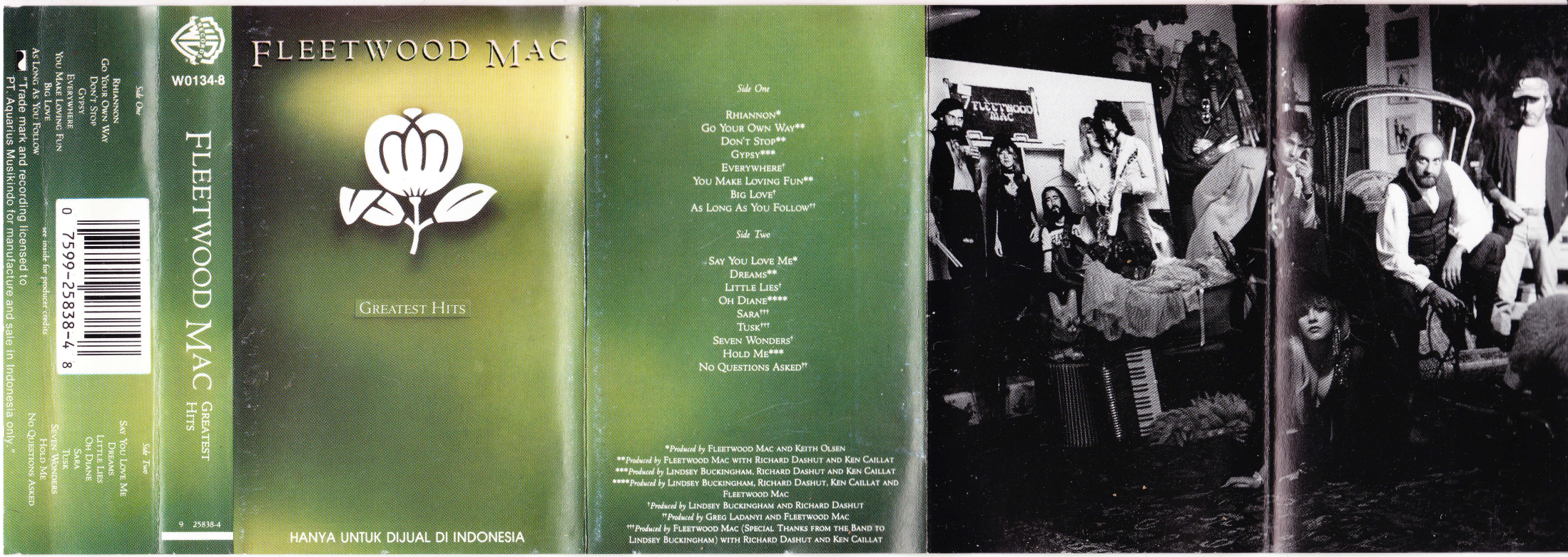
Side One
Rhiannon
Go Your Own Way
Don't Stop
Gypsy
Everywhere
You Make Loving Fun
Big Love
As Long As You Follow
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see inside for producer credits
0 7599-25838-4 8
Side Two
Say You Love Me
Dreams
Little Lies
Oh Diane
Sara
Tusk
Seven Wonders
Hold Me
No Questions Asked
W0134-8
FLEETWOOD MAC
GREATEST HITS
9 25838-4
FLEETWOOD MAC
GREATEST HITS
HANYA UNTUK DIJUAL DI INDONESIA
Side One
Rhiannon*
Go Your Own Way**
Don't Stop**
Gypsy***
Everywhere†
You Make Loving Fun**
Big Love†
As Long As You Follow††
Side Two
Say You Love Me*
Dreams**
Little Lies†
Oh Diane****
Sara†††
Tusk†††
Seven Wonders†
Hold Me***
No Questions Asked††
*Produced by Fleetwood Mac and Keith Olsen
**Produced by Fleetwood Mac with Richard Dashut and Ken Caillat
***Produced by Lindsey Buckingham, Richard Dashut and Ken Caillat
****Produced by Lindsey Buckingham, Richard Dashut, Ken Caillat and Fleetwood Mac
†Produced by Lindsey Buckingham and Richard Dashut
††Produced by Greg Ladanyi and Fleetwood Mac
†††Produced by Fleetwood Mac (Special Thanks from the Band to Lindsey Buckingham) with Richard Dashut and Ken Caillat
FLEETWOOD MAC

COLD CHISEL TWENTIETH CENTURY
BUILD THIS LOVE • TWENTIETH CENTURY • GHOST TOWN •
SATURDAY NIGHT • PAINTED DOLL • NO SENSE • FLAME TREES •
wea
1
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C.P.R. INSTRUCTIONS
1. APPLY 2 DROPS C.P.R. FLUID IN FLUID WELLS. 2. ROTATE ADVANCE WHEEL FOR CLEAN FABRIC MATRIX. 3. INSERT SIDE "A". DEPRESS PLAY. RUN 15 SEC. 4. REMOVE CASSETTE. REINSERT SIDE "B". DEPRESS PLAY. RUN 15 SEC. 5. RETURN C.P.R. TO STORAGE CASE.
PLEASE READ IMPORTANT INSTRUCTIONS ENCLOSED WITH C.P.R. CASSETTE.
RG10655
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FLEETWOOD MAC GREATEST HITS
RHIANNON • GO YOUR OWN WAY • DON'T STOP •
GYPSY • EVERYWHERE • YOU MAKE LOVING FUN •
BIG LOVE • AS LONG AS YOU FOLLOW •
1
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COLD CHISEL TWENTIETH CENTURY
ONLY ONE • HOLD ME TIGHT • SING TO ME • THE GAME •
JANELLE • TEMPTATION •
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2
STEREO
250390-4
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Capstan-Pinch Roller Cleaner
FLEETWOOD MAC GREATEST HITS
SAY YOU LOVE ME • DREAMS • LITTLE LIES •
OH DIANE • SARA • TUSK • SEVEN WONDERS •
HOLD ME • NO QUESTIONS ASKED •
2
STEREO
25838-4
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BROADCASTING OF THIS RECORDING FORBIDDEN
MADE IN USA
Produced by
Greg Ladanyi and Fleetwood Mac
Engineered by
Greg Ladanyi
Additional Engineer
Greg Droman
Assistant Engineer
Duane Seykora
Recorded & Mixed at
The Complex
Mastered at
Precision Lacquer/Stephen Marcussen
Cover Concept by
Dennis Dunstan
Art Direction by
Fleetwood Mac
Design by
Larry Vigon Studio
Photo by
Herbert W. Worthington III
Liner Notes by
Stephen Davis
Studio Coordinator
John Courage
Clyde Bakkemo, D
Tom Cobleigh, Bill C
Steve Crowes, To
Don Gehman, Gibson/
George Hawkins, Jeri
Ray Lindsey, Gerry
Michael Ostin, Gl
Chris Polis, Mar
Lenny Waronker, S
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came back to Melbourne with guitarist Ron Strykert, intent on forming an acoustic duo. In time, bassist John Rees joined up and Speiser came back into the picture. The quartet then became a quintet with the addition of woodwinds teacher Greg Ham and began to evolve an eclectic brew of rock, pop, reggae and the indefinable.

Firmly entrenched as the house band at the Cricketer's Arms pub in Richmond, the band custom pressed a prototype version of **Down Under** and came to the attention of CBS Records who, after signing, matched them with American producer Peter Mclan. The combination proved to be formidable and in 1981 swept all before it with the first release of product. By January 1982 the **Business As Usual** album was quadruple platinum in Australia and had debuted at number one in New Zealand. Even before American releases were forthcoming, the Men had number one singles in Holland and Germany.

Men At Work projected a freshness and vitality which captured the imagination of the world. Their saga, in retrospect, is truly breathtaking and was underlined by the presentation, at the Sydney launching party for the third album, **Two Hearts**, of a special award from CBS International acknowledging staggering global retail sales of $100 million.

Like so many creative units, Men At Work was a fragile gathering of diverse talents which found a perfectly articulated voice at a certain space in time. It was not destined to endure forever. Today enigmatic Colin Hay is forging a determined solo career, Greg Ham is recording with Relax With Max, and Jerry Speiser is again working under producer Peter Mclan in new American group The City.

This then is the essence of a sound which was uniquely Australian yet absolutely inter-national. In 1981 Rolling Stone observed that Men At Work had come up with the unique concept of releasing an album with ten potential singles on it. This collection takes that concept to its logical conclusion.

Glenn A. Baker

PC 8211
'81 - '85
MEN AT WORK

SIDE 1

1. **Down Under*** (Words: Hay/Music: Hay/Strykert)
2. **Be Good Johnny*** (Lyrics: Colin Hay/Music: Greg Ham/Colin Hay)
3. **Hard Luck Story**:** (C. Hay)
4. **It's A Mistake***** (Words/Music: Colin Hay)
5. **Shintaro##** (Words/Music: Ron Strykert)
6. **Everything I Need**** (C. Hay)
7. **Down Under (Extended Mix)#** (Words:Hay/Music: Hay/Strykert)

SIDE 2

1. **Who Can It Be Now?*** (Words/Music: Hay)
2. **Dr. Heckyll & Mr. Jive****** (Words/Music: Hay)
3. **Still Life**** (G. Ham)
4. **Overkill***** (Words/Music: Hay)
5. **Underground*** (Words/Music: Hay)
6. **The Longest Night#** (Words/Music: Greg Ham)
7. **Sail To You (Extended Mix)**** (C. Hay/R. Strykert/G. Ham)

All tracks published by CBS Songs.
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AUSTRALIAN COMPOSITION

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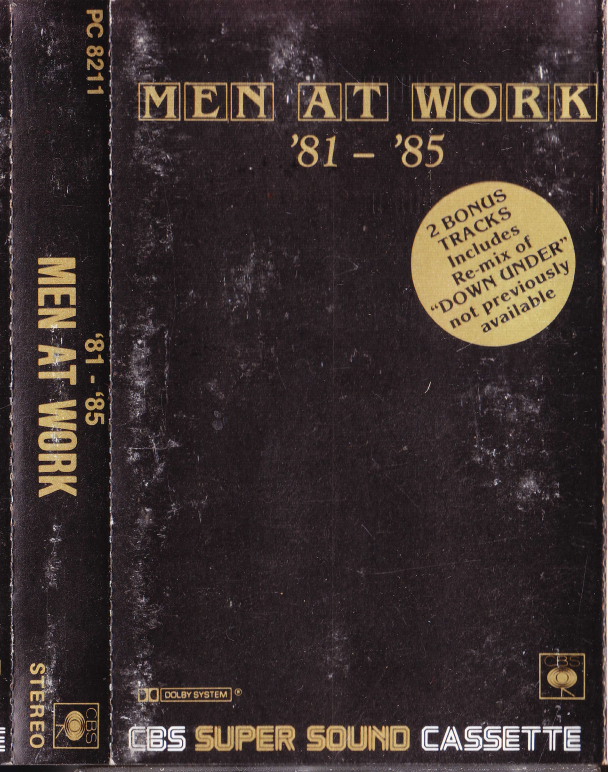

Side One

1. **DOWN UNDER**
Words: Colin Hay
Music: Colin Hay/Ron Strykert
PRODUCED BY PETER McIAN
From the LP "BUSINESS AS USUAL" SBP7700

2. **BE GOOD JOHNNY**
Lyrics: Colin Hay
Music: Greg Ham/Colin Hay
PRODUCED BY PETER Mclan
From the LP "BUSINESS AS USUAL" SBP7700

3. **HARD LUCK STORY**
Colin Hay
PRODUCED BY COLIN HAY AND GREG HAM
From the LP "TWO HEARTS" SBP8062

4. **IT'S A MISTAKE**
Words & Music: Colin Hay
PRODUCED BY PETER McIAN
From the LP "CARGO" SBP7833

5. **SHINTARO**
Words & Music: Ron Strykert
PRODUCED BY PETER McIAN

6. **EVERYTHING I NEED**
Colin Hay
PRODUCED BY COLIN HAY AND GREG HAM
From the LP "TWO HEARTS" SBP8062

7. **DOWN UNDER (EXTENDED MIX)**
RE-MIXED BY GREG HAM
Words: Colin Hay Music: Colin Hay/Ron Strykert

Side Two

1. **WHO CAN IT BE NOW?**
Words & Music: Colin Hay
PRODUCED BY PETER McIAN
From the LP "BUSINESS AS USUAL" SBP7700

2. **DR. HECKYLL & MR. JIVE**
Words & Music: Colin Hay
PRODUCED BY PETER McIAN
From the LP "CARGO" SBP7833

3. **STILL LIFE**
Greg Ham
PRODUCED BY COLIN HAY & GREG HAM
From the LP "TWO HEARTS" SBP8062

4. **OVERKILL**
Words & Music: Colin Hay
PRODUCED BY PETER McIAN
From the LP "CARGO" SBP7833

5. **UNDERGROUND**
Words & Music: Colin Hay
PRODUCED BY PETER McIAN
From the LP "BUSINESS AS USUAL" SBP7700

6. **THE LONGEST NIGHT**
Words & Music: Greg Ham
PRODUCED BY PETER McIAN

7. **SAIL TO YOU (EXTENDED MIX)**
Colin Hay/Ron Strykert/Greg Ham

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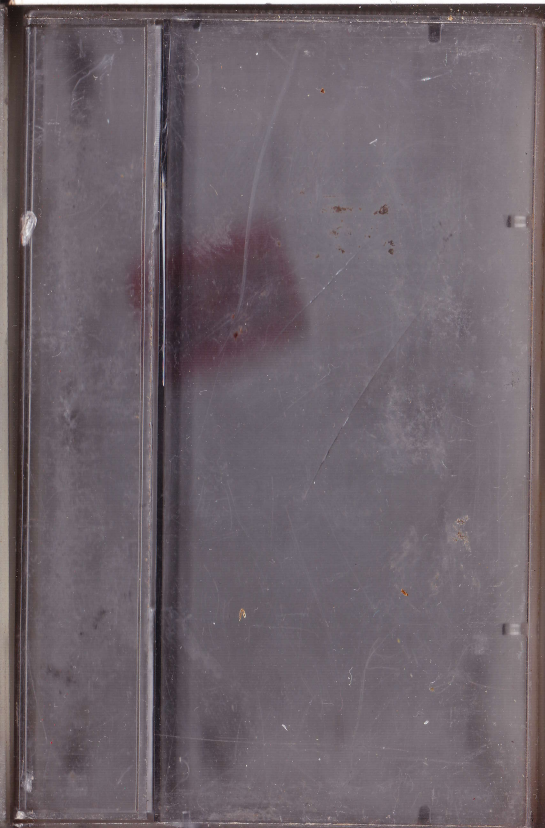

wea
COLD CHISEL
RADIO SONGS — A BEST OF
BOW RIVER • CHEAP WINE • GOODBYE (STARS) GOODBYE • NO SENSE •
BREAKFAST AT SWEETHEARTS • SATURDAY NIGHT •
STEREO
1

When dealing with the global impact and achievements of Men At Work, the standard array of adjectives available to a writer become pathetically inadequate. Certainly, few Australians are really fully aware of the full dimensions of the 1982/83 Men At Work international explosion.

The Men were a success phenomena that comes along once in a decade – in any country. Early in 1983, a little over three years after final formation, the group was holding down the number one album and single position in both England and America – a grand slam only achieved in the past by the likes of The Beatles, Barbra Streisand and Rod Stewart. Their first album, **Business As Usual**, became the longest-running number one debut LP in American chart history, displacing **The Monkees**. It remained at the summit for a staggering 15 weeks, shifting around eight million copies in all. The Men's first two American singles – **Who Can It Be Now?** and **Down Under**, reached number one in America, as they had done in Australia.

YOU GOT NOTHING I WANT
(JIMMY BARNES) DIRTY SHEET MUSIC

FROM THE 'CIRCUS ANIMALS' ALBUM
PRODUCED BY MARK OPITZ
AND DAVE WALSH
Recorded and Mixed at Paradise Studios
and EMI Studio 301, Sydney November 1981

JIMMY BARNES - lead vocal
IAN MOSS - guitar
DON WALKER - keyboards
PHIL SMALL - bass
STEVEN PRESTWICH - drums

℗ 1982 Cold Chisel Pty. Ltd.

BREAKFAST AT SWEETHEARTS
(DON WALKER) RONDOR MUSIC

FROM THE 'BREAKFAST AT SWEETHEARTS' ALBUM
PRODUCED AND ENGINEERED BY
RICHARD BATCHENS at Alberts Studios
1979

*RE-MIXED BY MARK OPITZ
Engineer Alan Wright
at Rhinoceros Recorders, October 1985

JIMMY BARNES - lead vocals
IAN MOSS - guitar
DON WALKER - piano, organ, backing vocals
PHIL SMALL - bass
STEVEN PRESTWICH - drums

℗ 1979 WEA Records Pty. Ltd.

NO SENSE
(JIMMY BARNES) WARNER BROS MUSIC

PRODUCED BY COLD CHISEL
Mixed by Mark Opitz at
Rhinoceros Recorders Nov. '83

FROM THE 'TWENTIETH CENTURY' ALBUM

JIMMY BARNES - lead vocals, guitar
IAN MOSS - lead guitar
DON WALKER - keyboards
PHIL SMALL - bass
STEVEN PRESTWICH - drums

℗ 1984 Cold Chisel Pty. Ltd.

MY BABY
(PHIL SMALL) MCA-GILBEY

FROM THE "EAST" ALBUM
PRODUCED BY MARK OPITZ
AND COLD CHISEL
Recorded at Paradise Studios,
March/April 1980

IAN MOSS - guitar and lead vocal
JIMMY BARNES - vocals
DON WALKER - keyboards, vocals
PHIL SMALL - bass, vocals
STEVEN PRESTWICH - drums, vocals
JOE CAMILLERI - saxophone

℗ 1980 WEA Records Pty. Ltd.

CHEAP WINE
(DON WALKER) RONDOR MUSIC

FROM THE 'EAST' ALBUM
PRODUCED BY MARK OPITZ
AND COLD CHISEL
ENGINEERED BY MARK OPITZ
Second Engineer - Neil Rawl
Recorded and Mixed at Paradise
Studios, Sydney. March and April 1980

JIM BARNES - lead vocals
IAN MOSS - guitar, vocals
DON WALKER - piano, vocals
PHIL SMALL - bass, vocals
STEVEN PRESTWICH - drums, vocals

℗ 1980 WEA Records Pty. Ltd.

CHOIR GIRL
(DON WALKER)

FROM THE 'EAST' ALBUM
PRODUCED BY MARK OPITZ
AND COLD CHISEL
Recorded at Paradise Studios
March 1980

JIMMY BARNES - lead vocals
IAN MOSS - guitar, vocals
DON WALKER - keyboards, vocals
PHIL SMALL - bass, vocals
STEVEN PRESTWICH - drums, vocals

℗ 1980 WEA Records Pty. Ltd.

BOW RIVER
(IAN MOSS) TALGO FELLA MUSIC

FROM THE 'CIRCUS ANIMALS' ALBUM
PRODUCED BY MARK OPITZ AND
COLD CHISEL
ENGINEERED BY MARK OPITZ
AND DAVE WALSH
Recorded and Mixed at Paradise
Studios and EMI Studio 301, Sydney
November 1981

IAN MOSS - guitar and lead vocal
JIMMY BARNES - lead vocal
DON WALKER - piano, vocals
PHIL SMALL - bass, vocals
STEVEN PRESTWICH - drums, vocals

℗ 1982 Cold Chisel Pty. Ltd.

KHE SANH
(DON WALKER) RONDOR MUSIC

FROM THE FIRST 'COLD CHISEL' ALBUM
PRODUCED AND ENGINEERED BY
PETER WALKER at Trafalgar Studio
SYDNEY 1978

(Vocal and organ solo re-recorded in 1980)

*RE-MIXED BY MARK OPITZ
Engineer Alan Wright
at Rhinoceros Recorders, October 1985

JIMMY BARNES - lead vocal
IAN MOSS - guitar
DON WALKER - piano, organ
PHIL SMALL - bass
STEVEN PRESTWICH - drums
DAVE BLIGHT - harmonica
PETER WALKER - acoustic guitar

℗ 1978 WEA Records Pty. Ltd.

GOODBYE (ASTRID GOODBYE)
(JIMMY BARNES/DON WALKER) RONDOR MUSIC

PRODUCED AND ENGINEERED BY
RICHARD BATCHENS at Albert Studios 1979
FROM THE 'BREAKFAST AT SWEETHEARTS' ALBUM
*RE-MIXED BY MARK OPITZ
Engineer Alan Wright
at Rhinoceros Recorders, October 1985

JIM BARNES - lead vocals
IAN MOSS - guitar
DON WALKER - piano
PHIL SMALL - bass
STEVEN PRESTWICH - drums

℗ 1979 WEA Records Pty. Ltd.

FOREVER NOW
(STEVEN PRESTWICH) BIG BANG MUSIC

FROM THE 'CIRCUS ANIMALS' ALBUM
PRODUCED BY MARK OPITZ
AND COLD CHISEL
ENGINEERED BY MARK OPITZ
AND DAVE WALSH
Recorded and Mixed at Paradise
Studios and EMI Studio 301, Sydney
November 1981

JIMMY BARNES - lead vocal
IAN MOSS - guitar
DON WALKER - keyboards
PHIL SMALL - bass
STEVEN PRESTWICH - drums

℗ 1982 Cold Chisel Pty. Ltd.

SATURDAY NIGHT
(DON WALKER) BURDIKAN MUSIC

PRODUCED BY COLD CHISEL
Mixed by Mark Opitz at
Rhinoceros Recorders, October 1983

(Street sounds recorded in Kings Cross)
FROM 'TWENTIETH CENTURY'
JIMMY BARNES - lead vocal
IAN MOSS - guitar and lead vocal
DON WALKER - keyboards
PHIL SMALL - bass
RAY ARNOTT - drums

℗ 1984 Cold Chisel Pty. Ltd.

FLAME TREES
(STEVEN PRESTWICH/DON WALKER)
BIG BANG MUSIC/BURDIKAN MUSIC

PRODUCED BY COLD CHISEL
Mixed by Mark Opitz at
Rhinoceros Recorders, October 1983

JIMMY BARNES - lead vocals
IAN MOSS - guitar, vocals
DON WALKER - keyboards, vocals
PHIL SMALL - bass, vocals
STEVEN PRESTWICH - drums, vocals

℗ 1984 Cold Chisel Pty. Ltd.

Cover design and Photography:
Philip Mortlock
Art Direction:
Ken Smith, Rod Willis

'RADIO SONGS'
SEQUENCED & EQ'D BY
PAUL IBBOTSON
FESTIVAL STUDIOS

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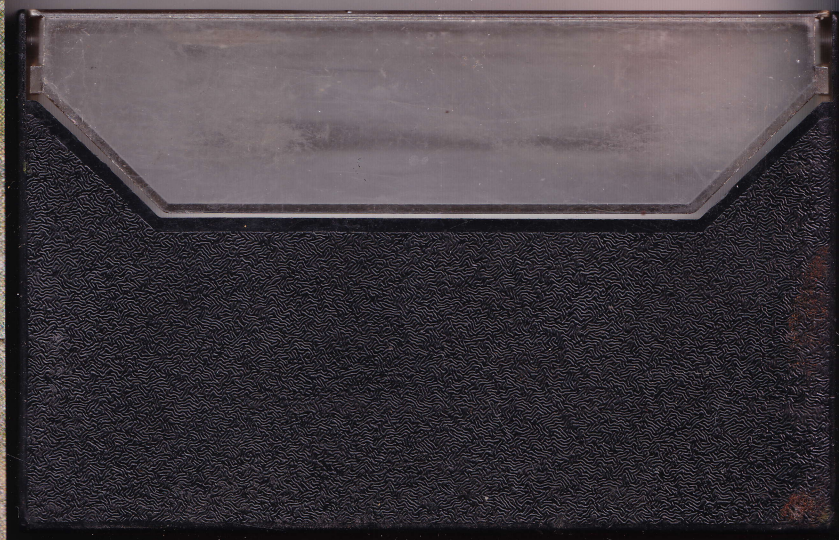
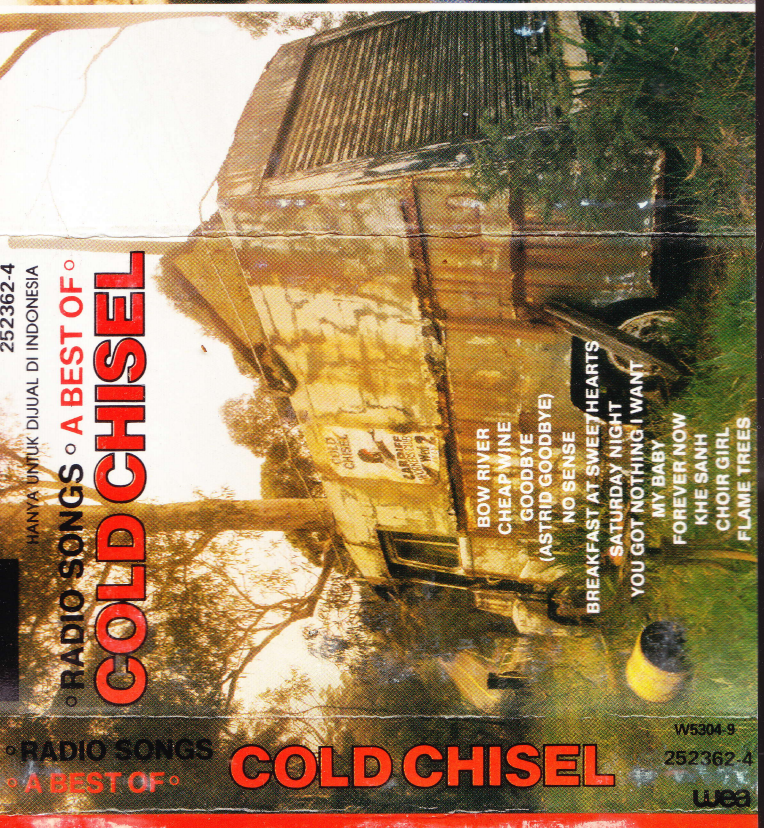
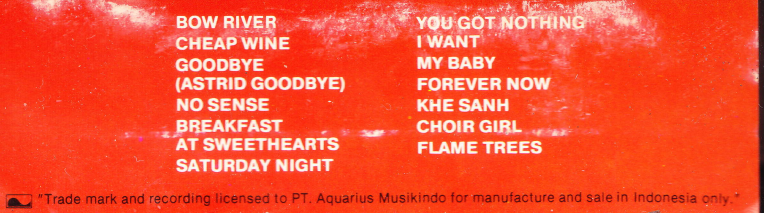
C.P.R. INSTRUCTIONS
1. APPLY 2 DROPS C.P.R. FLUID IN FLUID WELLS. 2. ROTATE ADVANCE WHEEL FOR CLEAN FABRIC MATRIX. 3. INSERT SIDE "A", DEPRESS PLAY. RUN 15 SEC. 4. REMOVE CASSETTE, REINSERT SIDE "B", DEPRESS PLAY. RUN 15 SEC. 5. RETURN C.P.R. TO STORAGE CASE.
PLEASE READ IMPORTANT INSTRUCTIONS ENCLOSED WITH C.P.R. CASSETTE
RG10555
REV.182
Side
B
discwasher® C.P.R.™





discwasher® D'MAG™
D'MAG™ INSTRUCTIONS
1. TURN CASSETTE DECK VOLUME ALL THE WAY DOWN. 2. INSERT SIDE A OF D'MAG INTO CASSETTE DECK. 3. FAST FORWARD 5 SECONDS OR UNTIL AUTO SHUT OFF. 4. REWIND 5 SECONDS OR UNTIL AUTO SHUT OFF. 5. REPLACE D'MAG INTO SHIELDED STORAGE CLIP.
RG11340
REV.1182
Side
B



BOW RIVER
CHEAP WINE
GOODBYE
(ASTRID GOODBYE)
NO SENSE
BREAKFAST
AT SWEETHEARTS
SATURDAY NIGHT

YOU GOT NOTHING
I WANT
MY BABY
FOREVER NOW
KHE SANH
CHOIR GIRL
FLAME TREES

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A second album, **Cargo**, followed **Business As Usual** into the high reaches of the American charts, yielded up the substantial hits **Overkill**, **It's A Mistake** and **Dr. Heckyll & Mr. Jive**, and sold almost five million copies. The Men won a Grammy, a wallfull of other awards and citations, and enormous radio popularity from Argentina to Zanzibar. At a time when new British rock was sounding a little too left-of-centre and even Americans were finding their own mass-appeal rock tame and predictable, Men At Work sailed into the void brandishing a bright, quirky, inventive and totally irresistable sound which struck a responsive chord with radio and it's listeners. Their list of astounding achievements represented a victory not just for the band and CBS but music's inexorable battle for total acceptance in the top half of the world.

The nucleus of the band – Colin Hay, Greg Ham and Jerry Speiser – came together as friends at Melbourne University in the mid-seventies. After a stint in Sydney in the chorus of the rock musical **Heroes**, Colin

came b
Stryker
In time
Speiser
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Firmly e
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Men At
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the worl

TC-APLP-046

AC/DC — Back In Black

Hell's Bells — Shoot To Thrill — What Do You Do For Money Honey — Giving the Dog a Bone — Let Me Put My Love Into You ★ Back In Black — You Shook Me All Night Long — Have a Drink On Me — Shake a Leg — Rock 'n' Roll Ain't Noise Pollution

WARNING: Failure to switch off cassette player at end of side can cause tape breakage

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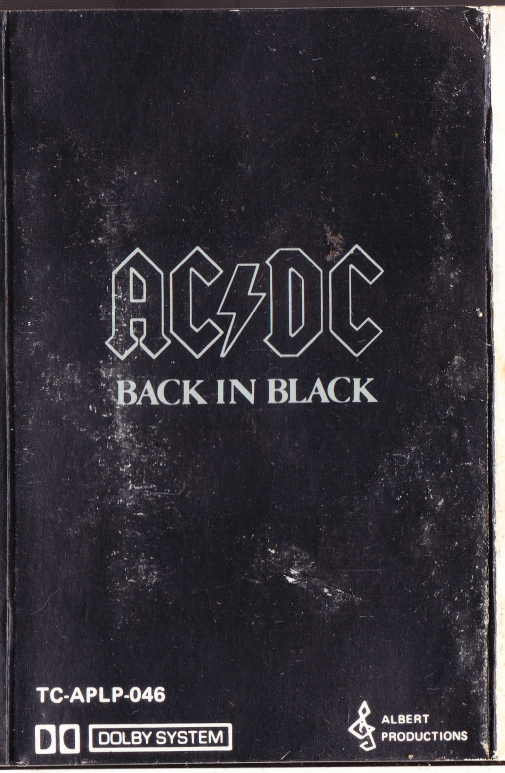

BACK IN BLACK

SIDE ONE

1: HELL'S BELLS (Young-Young-Johnson) Albert
2: SHOOT TO THRILL (Young-Young-Johnson) Albert
3: WHAT DO YOU DO FOR MONEY HONEY (Young-Young-Johnson) Albert
4: GIVING THE DOG A BONE (Young-Young-Johnson) Albert
5: LET ME PUT MY LOVE INTO YOU (Young-Young-Johnson) Albert

SIDE TWO

1: BACK IN BLACK (Young-Young-Johnson) Albert
2: YOU SHOOK ME ALL NIGHT LONG (Young-Young-Johnson) Albert
3: HAVE A DRINK ON ME (Young-Young-Johnson) Albert
4: SHAKE A LEG (Young-Young-Johnson) Albert
5: ROCK 'N' ROLL AIN'T NOISE POLLUTION (Young-Young-Johnson) Albert

AC/DC

Produced by Robert John "Mutt" Lange
Recorded at Compass Point Studios

© 1980 J. Albert & Son Pty. Ltd.
℗ 1980 Albert Productions

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EMI RECORDS AUSTRALIA
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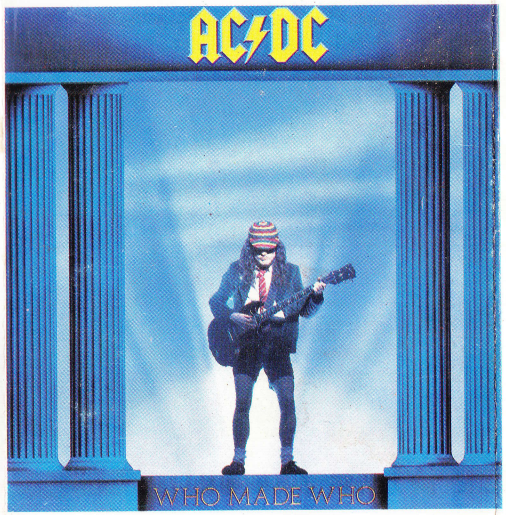
wea
W2103-8

AC/DC
Who Made Who



HANYA UNTUK DIJUAL DI INDONESIA

wea

AC/DC
Who Made Who

81650-4

SIDE ONE

1. WHO MADE WHO
2. YOU SHOOK ME ALL NIGHT LONG
3. D.T.
4. SINK THE PINK
5. RIDE ON

SIDE TWO

1. HELLS BELLS
2. SHAKE YOUR FOUNDATIONS
3. CHASE THE ACE
4. FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

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SIDE ONE

1. **WHO MADE WHO**
   Young — Young — Johnson
   (J. Albert & Son (USA) Inc., ASCAP.)
2. **YOU SHOOK ME ALL NIGHT LONG**
   Young — Young — Johnson
   (J. Albert & Son (Pty) Ltd./Edward B. Marks Music Corp., Sole licensing & selling agent for the Western Hemisphere.)
3. **D.T.**
   M. Young — A. Young
   (J. Albert & Son (USA) Inc., ASCAP.)
4. **SINK THE PINK**
   Young — Young — Johnson
   (J. Albert & Son (USA) Inc., ASCAP.)
5. **RIDE ON**
   Young — Young — Scott
   (J. Albert & Son (USA) Inc., ASCAP.)

SIDE TWO

1. **HELLS BELLS**
   Young — Young — Johnson
   (J. Albert & Son (Pty) Ltd./Edward B. Marks Music Corp., Sole licensing & selling agent for the Western Hemisphere.)
2. **SHAKE YOUR FOUNDATIONS**
   Young — Young — Johnson
   (J. Albert & Son (USA) Inc., ASCAP.)
3. **CHASE THE ACE**
   M. Young — A. Young
   (J. Albert & Son (USA) Inc., ASCAP.)
4. **FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)**
   Young — Young — Johnson
   (J. Albert & Son (Pty) Ltd./Edward B. Marks Music Corp., Sole licensing & selling agent for the Western Hemisphere.)

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ALBERT PRODS.
STEREO CASSETTE
TC-APLP-046

BACK IN BLACK — AC/DC
1: Hell's Bells
2: Shoot To Thrill
3: What Do You Do For Money, Honey
4: Giving The Dog a Bone
5: Let Me Put My Love Into You

SIDE 1

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ALBERT PRODUCTIONS

AC/DC WHO MADE WHO
HELLS BELLS • SHAKE YOUR FOUNDATIONS • CHASE THE ACE • FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) •
2
wea
2
STEREO
81650-4
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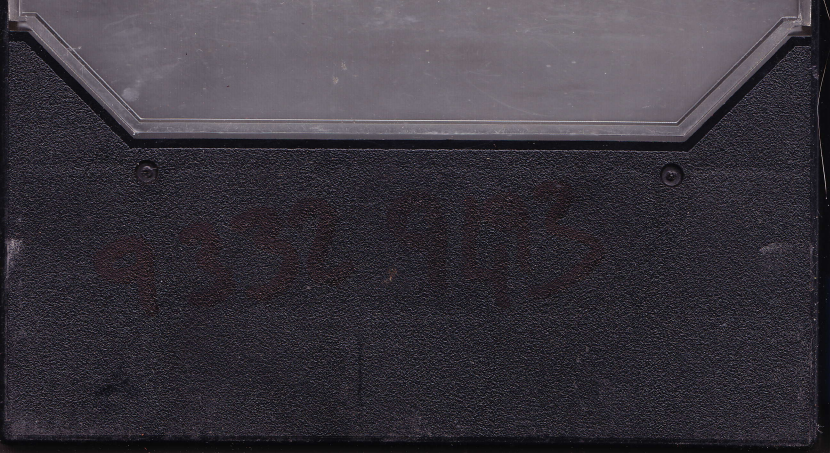

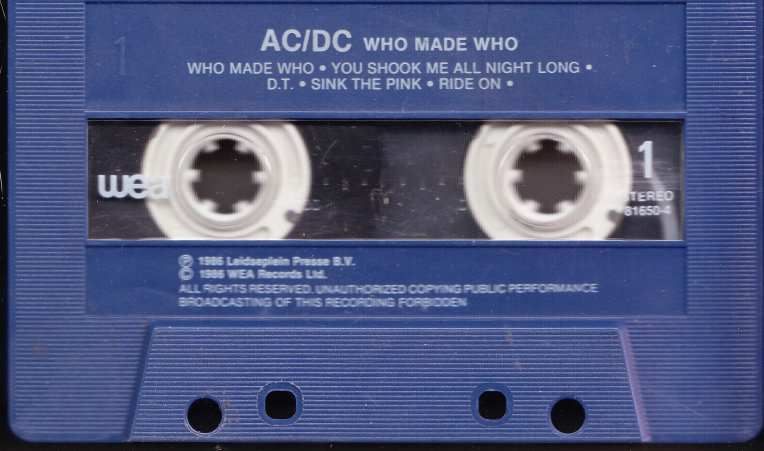
AC/DC WHO MADE WHO
WHO MADE WHO • YOU SHOOK ME ALL NIGHT LONG •
D.T. • SINK THE PINK • RIDE ON •
wea
1
STEREO
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BACK IN BLACK — AC/DC
1: Back In Black
2: You Shook Me All Night Long
3: Have a Drink On Me
4: Shake a Leg
5: Rock 'n' Roll Ain't Noise Pollution
ALBERT PRODS.
STEREO CASSETTE
TC-APLP-046
SIDE
2
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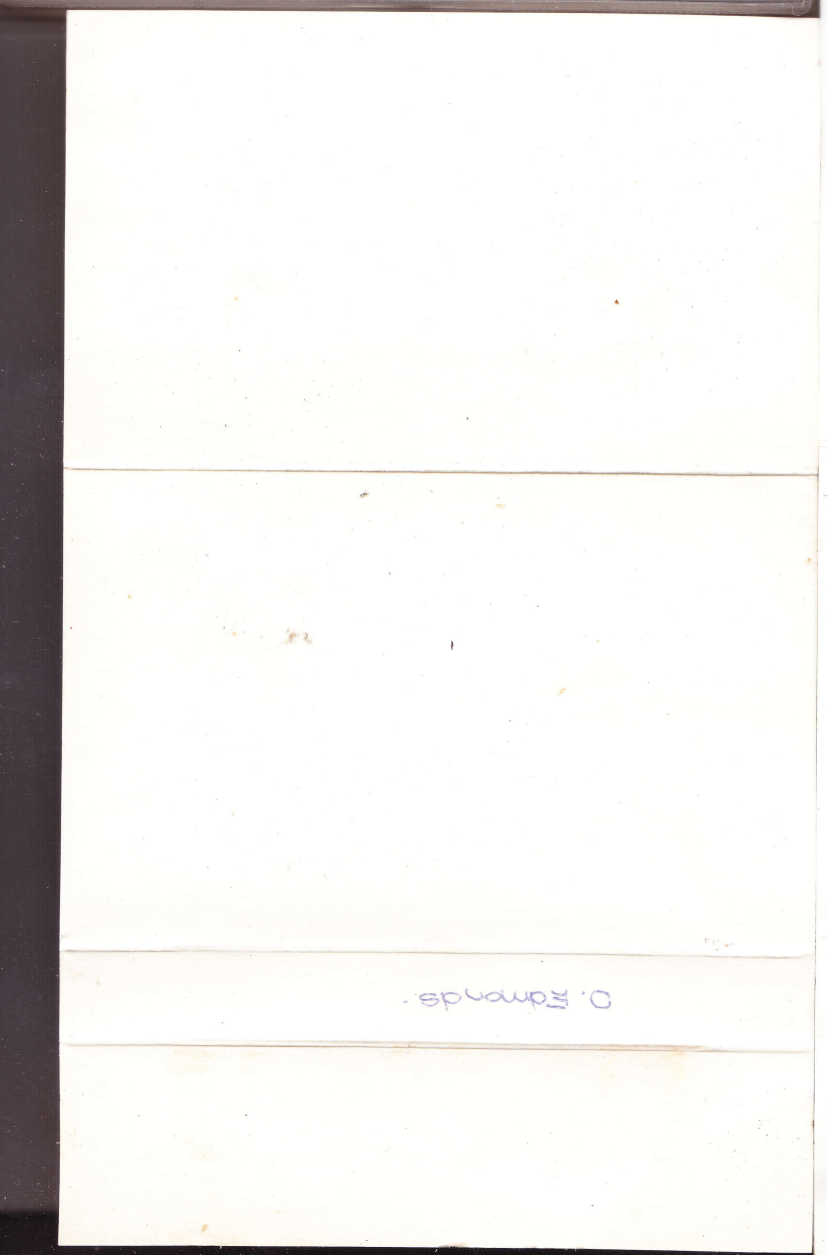
ALBERT PRODUCTIONS


D. Edmonds

TATTOO YOU

SIDE ONE

1: START ME UP (Jagger-Richards) Castle
2: HANG FIRE (Jagger-Richards) Castle
3: SLAVE (Jagger-Richards) Castle
4: LITTLE T & A (Jagger-Richards) Castle
5: BLACK LIMOUSINE (Jagger-Richards-Wood) Castle
6: NEIGHBOURS (Jagger-Richards) Castle

SIDE TWO

1: WORRIED ABOUT YOU (Jagger-Richards) Castle
2: TOPS (Jagger-Richards) Castle
3: HEAVEN (Jagger-Richards) Castle
4: NO USE IN CRYING (Jagger-Richards-Wood) Castle
5: WAITING ON A FRIEND (Jagger-Richards) Castle

ROLLING STONES

Produced by the Glimmer Twins
Remix by Bob Clearmountain
Associate Producer and recording engineer: Chris Kimsey for Wonder Knob Ltd.
Two Mixes by Gary Lyons

℗ 1981 Original sound recording made by Promotone B.V.

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Manufactured and Distributed by EMI Music Group of Companies, Sydney, Australia & Lower Hutt, New Zealand

Rolling Stones
TATTOO YOU

TC-CUN-39114

DOLBY SYSTEM

TC-CUN-39114

Rolling Stones
TATTOO YOU

WARNING: Failure to switch off cassette player at end of side can cause tape breakage

Start Me Up — Hang Fire — Slave — Little T & A — Black Limousine — Neighbours ★ Worried About You — Tops — Heaven — No Use In Crying — Waiting On a Friend

This tape has been recorded with the Dolby B-Type noise reduction characteristic. During playback, set Dolby NR switch ON. Without Dolby NR, adjust treble control if necessary

ROLLING STONES
CASSETTE
TC- CUN 39114
SIDE 1
TATTOO YOU — ROLLING STONES
1: Start Me Up. 2: Hang Fire. 3: Slave. 4: Little T & A.
5: Black Limousine. 6: Neighbours.
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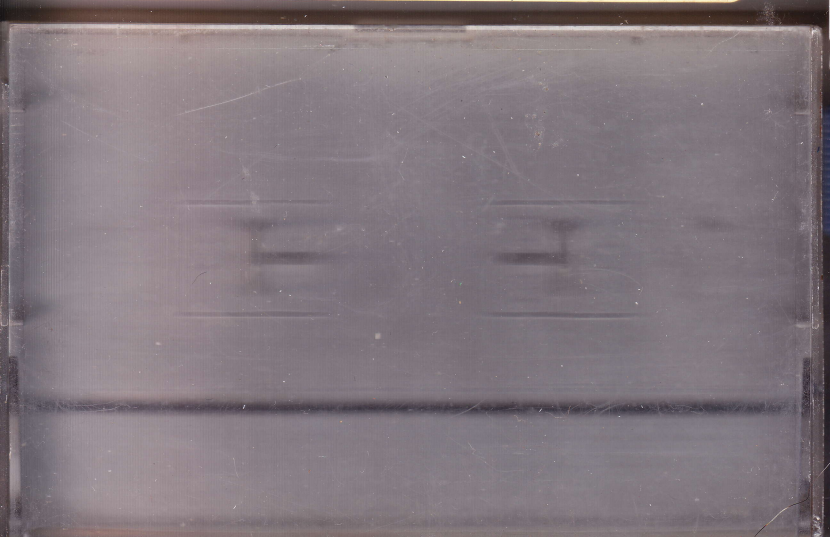

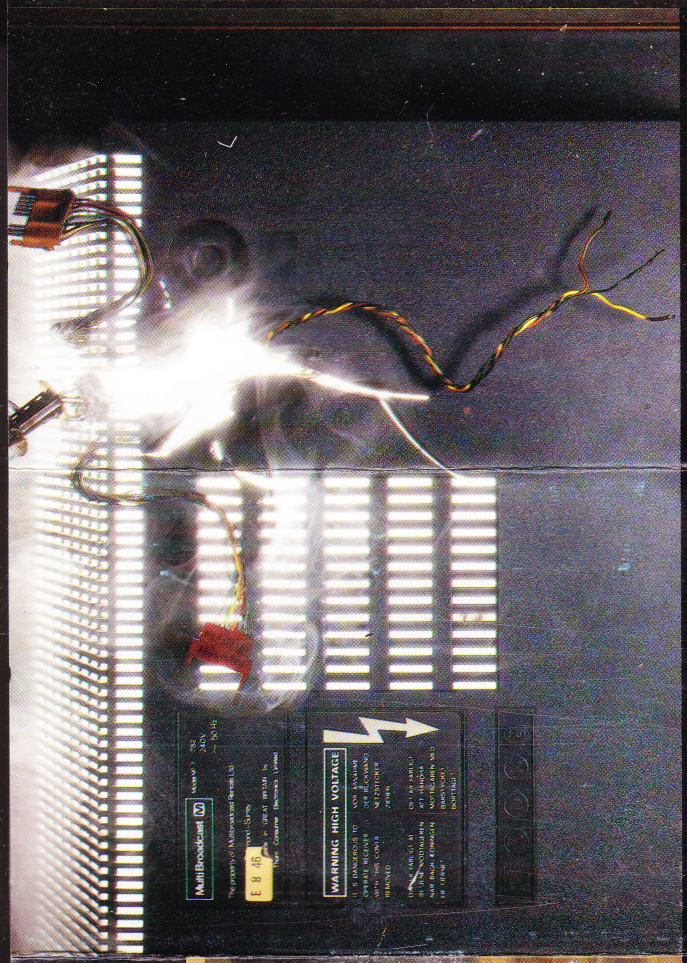

AC/DC
BLOW UP YOUR VIDEO

wea
W2101-8

7 81828-4

SIDE ONE: HEATSEEKER · THAT'S THE WAY I WANNA ROCK N ROLL MEANSTREAK · GO ZONE · KISSIN' DYNAMITE · SIDE TWO: NICK OF TIME SOME SIN FOR NUTHIN' · RUFF STUFF · TWO'S UP · THIS MEANS WAR

PRODUCED BY HARRY VANDA AND GEORGE YOUNG

ATLANTIC RECORDING CORPORATION
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AC/DC BLOW UP YOUR VIDEO
HEATSEEKER •
THAT'S THE WAY I WANNA ROCK N' ROLL •
MEANSTREAK • GO ZONE • KISSIN' DYNAMITE •
wea
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SIDE ONE

1. HEATSEEKER (3:43)
2. THAT'S THE WAY I WANNA ROCK N ROLL (3:43)
3. MEANSTREAK (4:10)
4. GO ZONE (4:25)
5. KISSIN' DYNAMITE (4:02)

SIDE TWO

1. NICK OF TIME (4:17)
2. SOME SIN FOR NUTHIN' (4:13)
3. RUFF STUFF (4:02)
4. TWO'S UP (5:19)
5. THIS MEANS WAR (4:23)

All songs written by M. Young/A. Young/B. Johnson
All songs published by J. Albert & Son Pty. Ltd., ASCAP.

ALL TRACKS RECORDED AT STUDIO MIRAVAL, FRANCE
PRODUCED BY HARRY VANDA AND GEORGE YOUNG
ENGINEER: TOM SWIFT
ASSISTANT ENGINEERS: JEAN-JACQUES LEMOINE
AND CHUCK CAVANAGH
SPECIAL ASSISTANCE BY ROY CICALA,
ALBERT PRODUCTIONS
DESIGN: BILL SMITH STUDIO
PHOTOGRAPHY: GERED MANKOWITZ

AC/DC ARE: MALCOLM YOUNG, ANGUS YOUNG,
BRIAN JOHNSON, CLIFF WILLIAMS AND
SIMON WRIGHT

AC/DC BLOW UP YOUR VIDEO
NICK OF TIME • SOME SIN FOR NUTHIN' •
RUFF STUFF • TWO'S UP • THIS MEANS WAR
wea
2
STEREO
51622-4
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OLLING STONES
CASSETTE
TC· CUN-39114
TATTOO YOU — ROLLING STONES
1: Worried About You. 2: Tops. 3: Heaven. 4: No
Use In Crying. 5: Waiting On a Friend.
SIDE
2
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AC/DC
'74 JAILBREAK

SIDE A

1. Jailbreak
2. You Ain't Got A Hold On Me
3. Show Business
4. Soul Stripper
5. Baby, Please Don't Go
6. Live Wire

SIDE B

1. T N T
2. Can I Sit Next To You Girl
3. Little Lover
4. She's Got Balls
5. High Voltage
6. It's A Long Way To The Top
   (If You Wanna Rock'n Roll)
7. Rock'n Roll Singer

RICKS RECORDS

A C/D C
'74 JAILBREAK

RICKS RECORDS
LICENCE No.05/
PROD : RICK'S RECORD
NPWP : 6.242.539.2-58

WHO MADE WHO

Face it, it'll never
gonna take you every
time
I don't want no one
Fear I'm running now you
smile
Nothing's gonna save you
one last chance
Come, I know you
through and through
That day maybe now my
number
Since I got the paid
'Cause I paid it's real
last year
Feel it when I turn
must go
Kick you real the world
the rainy thing
That it can do

Who made who
Who made you (2x)
Ain't nobody told you
Who made who
Who made you
If you really love me

Who made who
Who tell this true

SHAKE YOUR FOUNDATIONS

See me leanin' on the
bar
I got my head in a
whiskey jar
Feelin's good 'cos the
feelin's good
I'm gettin' ready to
rock and jive
I get up slide across
the floor
You wanna come I'll meet
you at the door
No one can stop us
'Cos we're feelin' too
right
We're gonna steal our
way around tonight

Chorus:
Aye, aye, oh
Shake your foundations
Aye, aye, oh
Shake it to the floor
Aye, aye, oh
Shake your foundations
Aye, aye, oh shake it

I was takin' no
liberties
She's gettin' hotter off
the heat on me
I was oilin'
She was slick
Lickin' off the sweat
on her favorite trick
She cried help me, help
me, please
Take this animal
And help me to breathe
I said no no no
You gotta come with me
all of the way
OK, I'll play
(Repeat chorus)

We had the night
We had the time
She had the sugar and I
had the wine
Took my hand
Shook me to the core
I told her not to touch
But she was coming back
for more
You know what for
(Repeat chorus)

Chorus:
Aye, aye, oh
Shake your foundations
Aye, aye, oh
Shake it to the floor
Aye, aye, oh
Shake your foundations
Aye, aye, oh shake it

I was takin' no
liberties
She's gettin' hotter off
the heat on me
I was oilin'
She was slick
Lickin' off the sweat
on her favorite trick
She cried help me, help
me, please
Take this animal
And help me to breathe
I said no no no
You gotta come with me
all of the way
OK, I'll play
(Repeat chorus)

We had the night
We had the time
She had the sugar and I
had the wine
Took my hand
Shook me to the core
I told her not to touch
But she was coming back
for more
You know what for
(Repeat chorus)

*Through drinkin' all
that brandy
I was under the table
But I'm back for more
Gotta hit the bottle but
my head hit the floor

Chorus:
Danger Danger
Don't talk to strangers
Stranger Danger
Don't you talk, don't
talk
Danger Danger
Don't talk to strangers
Danger Danger
Don't talk, keep away

Red lights still flashin'
People all still dancin'
in my head
I've done with thinkin'
about what to do
Another night of
drinkin'
Just one before I'm
through
Thought just raisin' hell
I wasn't doin' no harm
The cops could not
apprecdate
My natural charm
(Repeat chorus)

Don't talk to strangers
(Repeat chorus twice)

Don't you go talkin' to
strangers in this town

DANGER

Don't talk to strangers
Keep away from the
Danger
Don't talk to strangers
Keep away from the
Danger all the time
You just keep away

Red lights are flashin'
Telling you to stay
Misunderstandin'
Bruised an' broke an'
bandaged

*With a flick of the) 2x
of the switch
She'll blow you sky high
With a flick of) 2x
the switch
She can set you fire

She's gonna blow you all
sky high
Touch the eye, electrify
Around for a decent
fee
She devil, she evil
She'll get you screaming
on an electric machine
(Repeat *)

Give you pain, blow your
brain
(Repeat *)

GUNS FOR HIRE

The word is out that
I'm about
That I've come running
for you
I'm a real imitator- a
mischief maker
Lover of no fixed abode

Quick draw as long as
you know
Give you more sweet
type lover of sin
You get what you want

*(Look out woman) I've
got guns for hire(
(I'll) shot you with
desire

I'm a wanted poster, a
needed man
Wanted right across the
land
I'm a smooth operator,
a big dictator
Don't know about you as
my friend
(Repeat *)

Hot trot, big shot, take
a lot
Never get a drop on me
I'm real imitator, a
mischief maker
Lovin' suddenly for gigs
(Repeat *)

LET'S GET IT UP

Loose lips, sink ships
So come aboard for a
pleasure trip
It's high tide, so lets
ride
The moon is risin' and
so am I

I'm gonna get it up,
never gonna let it up
Cruisin' on the seven
seas
A pirate of my lovin'
needs
never go down,
never go down

*So let's get it up,
let's get it up
Get right up yeah
Let's get it up, right
to the top it up, right
Let's get it up, right
now

Loose wires 'cause fires
Gettin' tangled in my
desires
So screw 'em up and plug
'em in
The swich it on and
start all over again
I'm gonna get it up,
never gonna let it up no
Tickin' like a time bomb
ooh yeah
Blowin' out the fuse box
I'll never go down,
never go down
(Repeat *)

YOU SHOOK ME ALL NIGHT LONG

She was a fast machine
She kept her motor clean
She was the best damn
woman that I've ever
seen
She had sightless eyes,
tellin' me no lies
Knockin' me out with
those American thighs
Takin' more than her
share
Had me fightin' for air
She told me to come but
I was already there
Cos the walls start
shakin'
The earth was quakin'
My mind was achin' and
we were makin' it

You shook me all night
long
Yeah you shook me all
night long

Workin' double time on
the seduction line
She was one of a kind,
she just mine all mine
Wnat no applause just
another course
Made a meal outta me
and came back for more
Had to cool me down to
take another round
Now I'm back in the ring
to take another swing
Cos the walls were
shakin'
My mind was achin' and
we were makin' it

You shook me all night
long
Yeah you shook me all
night long
(Knocked me out)
You shook me all night
long
(You had me shakin' and)
You shook me all night
long

HIGHWAY TO HELL

Livin' easy, lovin' free
Season ticket on a one
way ride
Askin' nothin', leave
me be
Takin' everythin' in my
stride
Don't need reason, don't
need rhume
Ain't nothin' I'd rather
do
goin' down, party time
Why friends are gonna
be there too

I'm on the highway to
hell
Highway to hell, highway
to hell
I'm on the highway to
hell

No stop signs, speed
limit
Nobody's gonna slow me
down
Like a wheel, gonna spit
it
Nobody's gonna mess me
around
Hey satan, payin' my
dues
Playin' in a rockin' my
band
Hey mama look at me
I'm on my way to the
promise land

I'm on the highway)
to hell)
Highway to hell)
Don't stop me)

GIRLS GOT RHYTHM

I've been around the
world
I've seen a million
girls, wanna them gone
While my lady sit down
She's still my star life
My sweet heart my feel
She has nothing sorrow
last night
Just to walked down the
street
Wearing dressed so tight
And now she don't look
face
How about to grooving
Now darling not a time
There ain't no loving

*The girls got rhythm/4x
The talk about see the
rhythm
The girls got rhythm

She's like a midnight
time
To touch with everything
She didn't pass that way
She really satisfied me
Love me to the green
west
And you make start
Enough to stop the
great thing
I start to go railroad
You move up looking
split
I don't mean to be
Rumble darling every
yearn
Look upon they can be
your loving
(Repeat *)

You know she don't like
silk
I like you yearning
That's why I leaving
you yearn
Look out about of
dreaming you yearn with
other (Repeat *)

BIG B

You know she really got
the rhythm
She talk about see the
rhythm
She talk about see the
rhythm
Run and go with them
The girls got rhythm

WHOLE LOTTA ROSIE

Want to tell you a story
About a woman I know
Oh, when it comes to
lovin'
Oh..she steals the show
She's not exactly pretty
Ain't, two-third, nine
fifty six
You could say she's got
a lot

Never had a woman, never
had a woman like you
Doing all the things,
doing all the things
you do
Ain't no fairy story
Ain't no skin and bone
But you give it all you
got
Even in your mind you
take stone

You're a whole lotta
woman, a whole lotta
woman
A whole lotta rosie (3x)
You're a whole lotta
loving

Honey you can do it, do
it to me all night long
Only want to turn, only
want to turn me on
All thru' the night time
All around the clock
Too much surprise, don't
you ever stop

She's a whole lotta
woman, a whole lotta
woman

ROCK AND ROLL AIN'T NOISE FOLLUTION

Hey, there all you
middle men
Throw away all your
fancy clothes
And while you're out
there sitting on a fence
So get off your ass
And come down here
'Cause rock 'n' roll
ain't no middle man
To me it makes good good
sense-good sense

Heavy decibal are
playing on my guitar
We got vibrations coming
up from the floor
We're just listening to
the rockers
Giving too much noise-
are you deaf
You want to hear some
more, watch out

*Talk about the future-
forget about the past
It'll always be with us
It's never gonna die-
never gonna die

°Rock 'n' roll ain't
noise pollution
Rock 'n' roll ain't
gonna die
Rock 'n' roll ain't
noise pollution
Rock 'n' rolling will
survive
(Rock 'n' roll is just
rock 'n' roll)

I took a look inside
your bedroom door
You look so good lying
on your bed
When I asked you if you
wanted any rhythm's cove
You said you wanna to
rock 'n' roll instead
(Repeat * and ° twice)

TOUCH TO MUCH

It was one of those
nights
When you turned of the
lights
She was taking her charm
And I was losing my mind
There was nothing that
she wouldn't do
He wasn't the first
It wasn't the last
She knew it was making
love

I was so jealous
Mind deep down inside
Like a hand in a velvet
glove
Seems like a touch)
A touch too much) 2x

*Too much for my body
Too much for my brain
This damned woman's
gonna drive me insane
She's got a touch
A touch too much

She had a face of an
angel, smiling with sin
The body of a Venus
with arms
Dealing with danger
Stroking my skin
Like the thunder and
lightning strom
It wasn't the first
It wasn't the last
It wasn't that she
didn't care

She wanted it hard,
wanted it fast
She liked it medium rare
Seems like a touch)
A touch too much) 2x
(Repeat *)

Seems like a touch
(A touch too much)
You know it's too much
(much too much)
I really want to feel
you (a touch too much)
Girl you know you're
giving me (a touch too
much)
Seems like a touch
Just a dirty touch
I really need your touch
'Cause you're too much
too much, too much.....
Seems like a touch
A touch too much
(Repeat *)

Giving me a touch.....

BACK IN BLACK

Back in black, I hit the
sack
I've been too long, I'm
glad to be back yes
I'm let loose from the
noose
That's kept me hangin'
about
I keep lookin' at the
sky 'cause it's gettin'
me high
Forget the hearse 'cause
I'll never die
I got nine lives
Cat's eyes a-busin'
ev'ry one of them and
runnin' wild

*'Cause I'm back yes I'm
back
Well I'm back yes I'm
back
Well I'm back, back
Well I'm back in black
Yes I'm back in black

Back in the back of a
Cadillac
Number one with a builet
I'm a power pack
Yes I'm in a bang with
the gang
They gotta catch me if
they want me to hang
'Cause I'm back on the
track
And I'm beatin' the
flack
Nobody's gonna get me on
another rap
So look at me now, I'm
just makin' my play
Don't try to'push your
luck
Just get outta my way
(Repeat *)

Well I'm back, back,
back, back, back, back
Well I'm back in black
Yes I'm back in black

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

Yeah yeah we roll tonite
To the guitar bite yeah
yeah
Stand up and be counted
For what you are about
to recieve
We are the dealers
We'll give you
everything ya need
Hail, hail to the good
times
'Cuz rock has got the
right of way
Ain't no legend
Ain't no 'cause
We're just living for
today

*For those about to)
rock, we salute you) 2x

We rock at dawn on the
front line
Like a bolt right outta
the blue
The skies a light with
the guitar bite
Heads will roll and
rock tonite
(Repeat *)

For those about to rock,
we salute you, yes we do
For those about to rock,
we salute you

We're just a battery for
hire with guitar fire
Ready and almed at you
Pick up your balls and
load up your cannon
For a 21-gun salute
For those about to rock
(fire), we salute you
Oh for those about to
rock, we salute you
For those about to rock
(fire), we salute you
Oh fire, we salute you,
we salute you
(Repeat *)

PUT THE FINGER ON YOU

Oh yeah, well put
My hands are out of
controle
Yes they are
I can't stop it if I'd
done on you
Let's movin' on it's
own acount

Yes, I gotta fire in my
finger tips
Take it easy I don't
turn you
Now can you hold it
Hey can you hold it
Yes holding on your toes
If you want it though

Chorus: 1
I put the finger)
right on you) 2x
You put your finger on
me too
I put the finger (2x)
Yeah I put the finger
I put the finger

I put the finger on you
for sure
It's a key to a lock at
your door
Don't you know
I'll get through to you
right there

Chorus: 2
My hand's in touch with
you
I cannot controle it
I can't even hold it
Sticking in mine is your
finger
You got thrilling in
your finger
Thrilling on your knees
Thrilling on your things
Turn you'll feet right
(Repeat chorus 1 and
chorus 2)

Put it put it right on
you
Oh yeah (right on you)
Can I put it, come on
put it
(Repeat chorus 1)

I put the finger)
right on you) 10x

DIRTY DEEDS DONE DIRT CHEAP

If your havin' trouble
with your high school
head
He's givin' you da blues
You wanna graduate but
not 'is bed
Here's what you gotta do
Pick up the phone
I'm here alone
Call me any time
36 24 36 (slaver)
I lead a life of crime

Dirty Deeds Done Dirt
Cheap
(Repeat 3 times)

Your havin' problems in
your life of love
You got a broken heart
He's double dealin' with
your best friend
That's when the
teardrops start-
Pick up the phone
I'm here alone
Or make a special call
Come right in
Forget about him
We'll have ourselves a
ball

Dirty Deeds Done Dirt
Cheap
(Repeat 3 times)

If ya got a lady but you
want her gone
But you ain't got the
guts
She keeps naggin' you
night and day
Enough to drive you nuts
Pick up the phone
Leave her alone
It's time you made a
stand
For a fee I'll be happy
to be
Your back door man

Dirty Deeds Done Dirt
Cheap
(Repeat 3 times)

NERVOUS SHAKEDOWN

Flash and a man shadows
in the beach
You got your hand up
scratch your feet
Don't you move and let
I heard him said
Or you've been doing in
time until the judgement
paid
And he said

Nervous shakedown (2x)
Well it's shakedown (2x)

SINK THE PINK

Put your gear into fire
Lay your bullets on the
ground
Turn your head to desire
There's a woman going
down
She gonna rough you up,
all the way
Then she gonna spit you
out, count your days
She says choice is yours
casually
So why don't you do what
comes naturally

Chorus:
Sink The Pink it's all
the fashion
Drink the drink
Old-fashioned
Gimme water, gimme wine
Gonna show you a good
time
Sink The Pink (2x)

Got a fever runnin' high
Give you wings to make
you fly
She school you like a
fool
She make you break the
rules
Gonna get a shot, hit
the spot
Then she gonna rack 'em
up, get it hot
She said make it good,
satisfy
You know that woman got
Dallas eyes
(Repeat chorus)

tina turner

foreign affair

HANYA UNTUK DIJUAL DI INDONESIA

STEREO
TC-CI
91873

tina turner foreign affair

E1163-9

SIDE ONE: **STEAMY WINDOWS/THE BEST*/YOU KNOW WHO (IS DOING YOU KNOW WHAT)/UNDERCOVER AGENT FOR THE BLUES/LOOK ME IN THE HEART/BE TENDER WITH ME BABY**

SIDE TWO: **YOU CAN'T STOP ME LOVING YOU/ASK ME HOW I FEEL**/FALLING LIKE RAIN****/I DON'T WANNA LOSE YOU**/NOT ENOUGH ROMANCE/FOREIGN AFFAIR*****

PRODUCED BY DAN HARTMAN *PRODUCED BY DAN HARTMAN AND TINA TURNER **PRODUCED BY ROGER DAVIES, GRAHAM LYLE AND ALBERT HAMMOND ***PRODUCED BY ROGER DAVIES AND TONY JOE WHITE ****PRODUCED BY RUPERT HINE MIXED BY CHRIS LORD-ALGE EXECUTIVE PRODUCERS: TINA TURNER AND ROGER DAVIES MANAGEMENT: ROGER DAVIES FOR ROGER DAVIES MANAGEMENT, INC.

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LET THERE BE ROCK

Turn back at the
Beginning back to 1955
Was rock 'n' roll but a
rock 'n' roll thing
Now lets dance white
man have his mouth
Black man have they feet
No one knew what they
gonna do
But you keep up het the
news there

Let there be sound there
was sound
Let there be light there
was light
Let there be tune there
was tune
Let there be guitar
Let there was guitar
Let there be rock

And the kind of past the
rock 'n' roll is born
Now close and dance
every one rock 'n' dance
For the never stop
And the guitar man got
famous the guitar man
got rich
And everybody was a
superstar was there be
rich
Have a fifty million
fingers
Learn me how to play I
just heard about fingers
Oh what I have to say
Let there be light sound
guitar
Oh let there be rock

Men in the crow got
shaking hands
Oh what I gonna do just
about rock man
And the music could go
and music go loud
I sing out tune and felt
to the ground
Let there be rock

ROCK AND ROLL AIN'T NOISE FOLLUTION

Hey, there all you
middle men
Throw away all your
fancy clothes
And what you've out
there sitting on a fence
So get off your ass
And come down here
'Cause rock 'n' roll
ain't no middle man
To me it makes good good
sense-good sense

Heavy decibal are
playing on my guitar
We got vibrations coming
up from the floor
We're just listening to
the rockers
Giving too much noise-
ons you deaf
You want to hear some
more, watch out

*Talk about the future-
forget about the past
It'll always be with us
It's never gonna die-
never gonna die

*Rock 'n' roll ain't
noise pollution
Rock 'n' roll ain't
gonna die
Rock 'n' roll ain't
noise pollution
Rock 'n' rolling will
survive
(Rock 'n' roll is just
rock 'n' roll)

I took a look inside
your bedroom door
You look so good lying
on your bed
When I asked you if you
wanted any rhythm's cove
You said you wanna to
rock 'n' roll instead
(Repeat * and 'twice)

TOUCH

It was one
nights
When you tu
lights
She was tak
And I was l
There was n
She would'n
He wasn't t
It wasn't t
She knew it
love

I was so Je
Mind deep de
I love
Like a hand
Seems like a
A touch too

*Too much for
Too much for
This is damned
gonna drive
She's got a
A touch too

She had a fa
Angel I am!
There's some
with some
Dealing with
Stroking my
Like the thu
lightning st
It wasn't th
It wasn't th
It wasn't th
didn't care

She wanted it
wanted it fa
She liked it
Seems like a
A touch too m
(Repeat *)

Seems like a
(A touch too
You know it's
(much too much
I really want
you I love
Girl you know

TINA TURNER
FOREIGN AFFAIR
STEAMY WINDOWS • THE BEST • YOU KNOW WHO
(Is Doing You Know What) • UNDERCOVER AGENT FOR THE BLUES •
LOOK ME IN THE HEART • BE TENDER WITH ME BABY •
STEREO
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steamy windows
TONY JOE WHITE

TONY JOE WHITE: LEAD AND RHYTHM GUITAR, SYNTH BASS AND HARMONICA
DAN HARTMAN: ELECTRIC PIANO AND ORGAN
EDDIE MARTINEZ: RHYTHM GUITAR
NEIL TAYLOR: CRUNCH NOTE, SLIDE AND POWER CHORD GUITAR
JEFF BOVA: HORN SECTION
GARY BARNACLE: SAX SECTION
CARMINE ROJAS: BASS
J.T. LEWIS: DRUMS

PRODUCED BY **DAN HARTMAN**
RECORDED BY **CHRIS LORD-ALGE**

the best
M. CHAPMAN/H. KNIGHT

JAMES RALSTON: RHYTHM GUITAR
GENE BLACK: RHYTHM GUITAR
DAN HARTMAN: ACOUSTIC GUITAR AND KEYBOARDS
PAT THRALL: POWER THEME GUITAR
PHIL ASHLEY: KEYBOARDS AND BASS PULSE
ELLIOT LEWIS: ADDITIONAL THEME KEYBOARDS AND STRINGS
PHILLIPE SAISSE: ADDITIONAL BRIDGE KEYBOARDS
EDGAR WINTER: SAX SOLO
T.M. STEVENS: BASS
ART WOOD: DRUMS
LANCE ELLINGTON, **TESSA NILES** AND **DAN HARTMAN**: BACKING VOCALS

PRODUCED BY **DAN HARTMAN** AND **TINA TURNER**
ARRANGED BY **TINA TURNER**
RECORDED BY **CHRIS LORD-ALGE**

you know who (is doing you know what)
TONY JOE WHITE

TONY JOE WHITE: LEAD AND RHYTHM GUITAR AND HARMONICA
DON HARTMAN: ELECTRIC PIANO AND SYNTH KEYBOARDS
EDDIE MARTINEZ: RHYTHM GUITAR
PHILLIPE SAISSE: BRIDGE KEYBOARD AND SLAP
JEFF BOVA: SYNTH BASS
T.M. STEVENS: BASS
J.T. LEWIS: DRUMS
DANNY CUMMINGS: PERCUSSION
LANCE ELLINGTON, **TESSA NILES** AND **TINA TURNER**: BACKING VOCALS

PRODUCED BY **DAN HARTMAN**
RECORDED BY **CHRIS LORD-ALGE**

undercover agent for the blues
T.J. WHITE/I. WHITE

TONY JOE WHITE: LEAD AND RHYTHM GUITAR, SYNTH BASS
EDDIE MARTINEZ: RHYTHM GUITAR
DAN HARTMAN: ELECTRIC PIANO AND ORGAN
JEFF BOVA: MYSTERY ORGAN AND HORN SECTION
CARMINE ROJAS: BASS
J.T. LEWIS: DRUMS
DANNY CUMMINGS: RATTLESNAKE

PRODUCED BY **DAN HARTMAN**
RECORDED BY **CHRIS LORD-ALGE**

look me in the heart
T. KELLY/B. STEINBERG

EDDIE MARTINEZ: GUITAR
JEFF BOVA: STRINGS AND HORN SECTION
PHILLIPE SAISSE: FLUTE SOLO
TIMMY CAPPELLO: SAX SOLO
DAN HARTMAN: PERCUSSION PROGRAMMING
CARMINE ROJAS: BASS GUITAR
J.T. LEWIS: DRUMS
DANNY CUMMINGS: SHAKER
LANCE ELLINGTON, **TESSA NILES** AND **DAN HARTMAN**: BACKING VOCALS

PRODUCED BY **DAN HARTMAN**
ARRANGED BY **ROGER DAVIES**
RECORDED BY **CHRIS LORD-ALGE**

be tender with me baby
A. HAMMOND/H. KNIGHT

JAMES RALSTON: RHYTHM GUITAR
GENE BLACK: POWER GUITAR AND LEAD GUITAR SOLO
DAN HARTMAN: ACOUSTIC GUITAR
PAT THRALL: ADDITIONAL LEAD GUITAR FILLS
PHIL ASHLEY: ORGAN, SYNTH AND STRINGS
PHILLIPE SAISSE: ADDITIONAL KEYBOARDS
T.M. STEVENS: BASS
ART WOOD: DRUMS
TESSA NILES: BACKING VOCALS

PRODUCED BY **DAN HARTMAN**
RECORDED BY **CHRIS LORD-ALGE**

you can't stop me loving you
A. HAMMOND/H. KNIGHT

JAMES RALSTON: RHYTHM GUITAR
GENE BLACK: LEAD AND RHYTHM GUITAR
PHIL ASHLEY: RHYTHM KEYBOARDS AND STRINGS
PHILLIPE SAISSE: MALLET KEYBOARDS AND BRIDGE CHIMES
T.M. STEVENS: BASS GUITAR
ART WOOD: DRUMS
DANNY CUMMINGS: TEA TRAY AND CONGAS
LANCE ELLINGTON, **TESSA NILES** AND **TINA TURNER**: BACKING VOCALS

PRODUCED BY **DAN HARTMAN**
RECORDED BY **CHRIS LORD-ALGE**

ask me how i feel
A. HAMMOND/H. KNIGHT

JAMES RALSTON: RHYTHM GUITAR
GENE BLACK: RHYTHM GUITAR
DAN HARTMAN: ACOUSTIC GUITAR
PAT THRALL: CHUGG AND SLIDE GUITAR
PHIL ASHLEY: ACOUSTIC PIANO, FLUTE AND STRINGS
ELLIOT LEWIS: THEME KEYBOARD NOTES AND TAG STRINGS
PHILLIPE SAISSE: THEME HARMONY KEYBOARDS
TIMMY CAPPELLO: SAX SOLO
T.M. STEVENS: BASS
ART WOOD: DRUMS
TESSA NILES, **LANCE ELLINGTON** AND **TINA TURNER**: BACKING VOCALS

PRODUCED BY **DAN HARTMAN** AND **TINA TURNER**
ARRANGED BY **TINA TURNER**
RECORDED BY **CHRIS LORD-ALGE**

falling like rain
D. MUNDAY/S. STEWART

RUPERT HINE: BASS, DRUM PROGRAMMING, KEYBOARDS
PHIL PALMER: GUITAR
SANDY STEWART, **DAVID MUNDAY** AND **RUPERT HINE**: BACKING VOCALS

PRODUCED BY **RUPERT HINE**
RECORDED BY **ANDREW SCARTH**

i don't wanna lose you
A. HAMMOND/G. LYLE

JAMES RALSTON: GUITAR
GENE BLACK: GUITAR
NICK GLENNIE-SMITH: KEYBOARDS, STRINGS
CASEY YOUNG: KEYBOARDS
ALBERT HAMMOND: SHAKER
GARY BARNACLE: SAX SOLO
GREG MATHIESON: SYNTH BASS
GEOFF DUGMORE: DRUMS
GRAHAM LYLE, **TINA TURNER**, **ALBERT HAMMOND** AND **HOLLY KNIGHT**: BACKING VOCALS

PRODUCED BY **ROGER DAVIES**, **GRAHAM LYLE** AND **ALBERT HAMMOND**
RECORDED BY **TOMMY VICARI** AND **MIKE GING**

not enough romance
DAN HARTMAN

DAN HARTMAN: KEYBOARDS, MOOG BASS, DRUM PROGRAMMING, ACOUSTIC GUITAR
PAT THRALL: ELECTRIC GUITAR
ELLIOT LEWIS: FLUTE
T.M. STEVENS: BASS GUITAR
LANCE ELLINGTON AND **TESSA NILES**: BACKING VOCALS

PRODUCED BY **DAN HARTMAN**
RECORDED BY **CHRIS LORD-ALGE**

foreign affair
TONY JOE WHITE

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TONY JOE WHITE: LEAD AND RHYTHM GUITAR
MARK KNOPFLER: GUITAR
NICK GLENNIE SMITH: SYNTH BASS, DRUM PROGRAMMING, KEYBOARDS, STRINGS
SAX SOLO: TIMS
GARY BARNACLE: SAX

PRODUCED BY **ROGER DAVIES** AND **TONY JOE WHITE**
RECORDED BY **MIKE GING** AND **NICK FROOME**
VOCALS RECORDED AT **PATHE-MARCONI STUDIOS**, PARIS

Capitol Records
C4 91873

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WHOLE LOTTA ROSIE

You know she really got
I'm ever upper class
She rhythm
She talk about see the
Phuturism
She talk about see the
high society
God's gift to ballroom
notoriety
ball always fill my
ballroom
(The event is never
small)
The girls got rhythm
The social pages say
I've got
The biggest balls of all

Want to tell you a story
About a woman I know
Oh, when it comes to
lovin'
Oh...she steals the show
She's not exactly pretty
Ain't, two-third, nine
fifty six
You could say she's got
a lot

Never had a woman like you
had a woman like you
Doing all the things,
doing all the things
you do

Ain't no fairy story
Ain't no skin and bone
But you give it all you
got

Even in your mind you
take stone

You're a whole lotta
woman, a whole lotta

Oh I've got big balls
(Repeat)

Some balls are held for
charity
and some for fancy dress
But when they're held
for pleasure
They're the balls that
I like best

My balls are always
bouncing
To the left and to the
right

It's my belief that my
big balls
Should be held every
night

Oh I've got big balls
(Repeat)

BIG BALLS

I'm ever upper class
High society
God's gift to ballroom
notoriety
I always fill my
ballroom
(The event is never
small)
The social pages say
I've got
The biggest balls of all

Oh I've got big balls
I've got big balls
And they're such big
balls
Dirty Big Balls
And he's got big balls
And she's got big balls
And they're such big
balls of them
all

And my balls are always
bouncing
My balls are always full
And everybody cums and
cums again
And your name is on the
guest list

No-one can take you
higher

Everybody says I've got
Great Balls Of Fire...

Oh I've got big balls
(Repeat)

Some balls are held for
charity
and some for fancy dress
But when they're held
for pleasure
They're the balls that
I like best

My balls are always
bouncing
To the left and to the
right

It's my belief that my
big balls
Should be held every
night

Oh I've got big balls
(Repeat)

TINA TURNER
FOREIGN AFFAIR
YOU CAN'T STOP ME LOVING YOU • ASK ME HOW I FEEL •
FALLING LIKE RAIN • I DON'T WANNA LOSE YOU • NOT ENOUGH ROMANCE •
FOREIGN AFFAIR •
2
STEREO
TC-C1
91873
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foreign affair

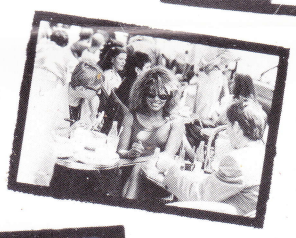
a one in a million chance
you know the moment that you
cross over the line
a casual glance
and no one has to read between
the lines

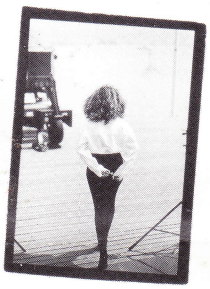
in the south of france
it was springtime
special feelings come alive
there's romance in the air
so they say
love could be a small cafe away

love is a piece of cake
and making love is all there
is to eat
it's a heart out on a limb
when you start to feel forever
in a kiss

but you must remember
there's no point of refuge
you only have a part
in a lover's play
and you could be the one left
in the dark
if someone takes a shortcut to
your heart

and all too soon you're touching
for the last time
no one has to tell you how it is
it's just a memory two people share
file it under foreign affair





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ASSISTANT ENGINEER: **DAVID SCOTT**
MASTERED BY **BOB LUDWIG** AT **MASTERDISK**, NEW YORK CITY
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ASSISTANT ENGINEERS: **TIM LEITNER**, **PAUL LOGUS**, **ELLIOT SINGERMAN**, **LEE CURLE**, **DARREN ALLISON**, **JAMES ALLEN-JONES**, **RAY PYLE**
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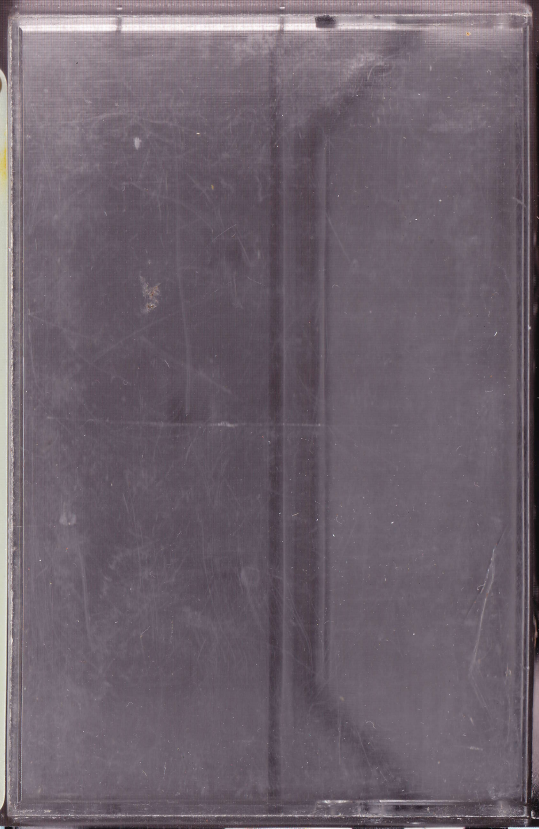

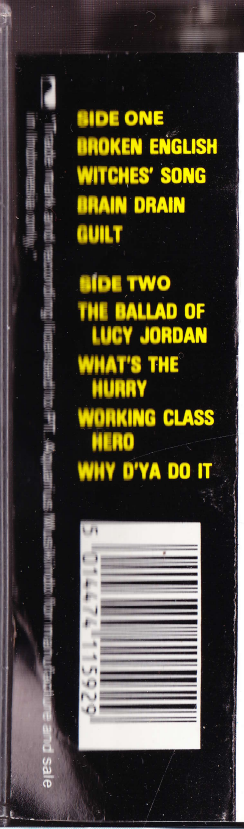

MARIANNE FAITHFULL

BROKEN ENGLISH

SIDE ONE

1. BROKEN ENGLISH (Faithfull/Reynolds/Mavety/York/Stannard)
2. WITCHES' SONG (Faithfull/Reynolds/Mavety/York)
3. BRAIN DRAIN (Brierley)
4. GUILT (Reynolds)

SIDE TWO

5. THE BALLAD OF LUCY JORDAN (Silverstein)
6. WHAT'S THE HURRY (Mavety)
7. WORKING CLASS HERO (Lennon)
8. WHY D'YA DO IT (Heathcote Williams/Reynolds/Mavety/York/Stannard/Faithfull)

Produced for Airstream by Mark Miller Mundy

Publishers: 1, 2. Airstream Music Ltd/Warner Bros Music Ltd
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5. Tro-Essex Music Ltd
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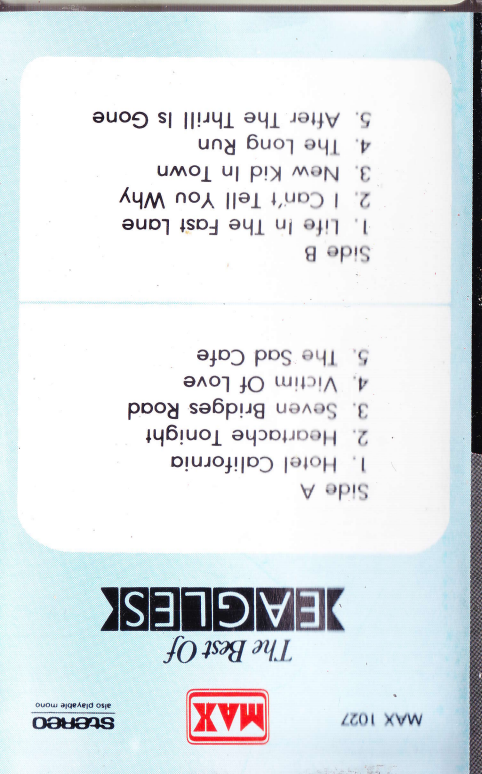

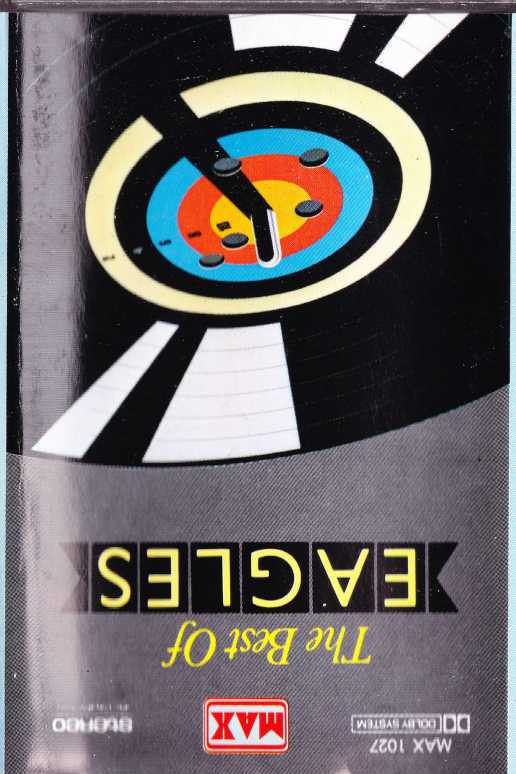

2
MARIANNE FAITHFULL
BROKEN ENGLISH
THE BALLAD OF LUCY JORDAN • WHAT'S THE HURRY •
WORKING CLASS HERO • WHY D'YA DO IT •
2
STEREO
ICM 9570
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BROADCASTING OF THIS RECORDING FORBIDDEN

1. Life In The Fast Lane
2. I Can't Tell You Why
3. New Kid In Town
4. The Long Run
5. After The Thrill Is Gone
MAX
MAX 1027
B
STEREO
The Best Of
EAGLES

1. I Will Follow
2. "40"
3. The Electric Co.
4. New Years Day
MAX
MAX 1687
B
STEREO
U2
LIVE
"UNDER A BLOOD RED SKY"

MAX 1687

Side A
1. Gloria
2. II O'clock Tick Tock
3. Party Girl
4. Sunday Bloody Sunday

Side B
1. I Will Follow
2. "40"
3. The Electric Co.
4. New Years Day

MAX 1687

U2 LIVE "UNDER A BLOOD RED SKY"

MAX 1687

U2 LIVE "UNDER A BLOOD RED SKY"

Side A
1. Gloria
2. II O'clock Tick Tock
3. Party Girl
4. Sunday Bloody Sunday

Side B
1. I Will Follow
2. "40"
3. The Electric Co.
4. New Years Day

PAPER IN FIRE
DOWN AND OUT IN PARADISE
CHECK IT OUT
THE REAL LIFE
CHERRY BOMB

WE ARE THE PEOPLE
EMPTY HANDS
HARD TIMES FOR AN HONEST MAN
HOTDOGS AND HAMBURGERS
ROOTY TOOT TOOT

This is Chromium Dioxide Tape. To obtain maximum benefit from the quality of this tape, EQUALISATION SWITCH should be set at NORMAL, FERRO, LOW-NOISE or 120u's. This musicassette has been recorded using 'Dolby B' type noise-reduction equipment. With a Dolby equipped deck, switch Dolby noise reduction "on". With non-Dolby equipment, treble setting may be reduced, if necessary.

mercury

JOHN COUGAR MELLENCAMP

THE LONESOME JUBILEE
JOHN COUGAR MELLENCAMP

THE LONESOME JUBILEE

DD STEREO

832 465-4

DOLBY SYSTEM ® CHROMIUM DIOXIDE mercury

THE LONESOME JUBILEE
JOHN COUGAR MELLENCAMP

SIDE ONE
1. PAPER IN FIRE 3.53
2. DOWN AND OUT IN PARADISE 3.39
3. CHECK IT OUT 4.20
4. REAL LIFE 3.56
5. CHERRY BOMB 4.49

(Rondor Music)

All songs written by John Mellencamp

SIDE TWO
1. WE ARE THE PEOPLE 4.16
2. EMPTY HANDS* 3.44
3. HARD TIMES FOR AN HONEST MAN 3.28
4. HOT DOGS AND HAMBURGERS 4.04
5. ROOTY TOOT TOOT 3.29

(Rondor Music)

All songs written by John Mellencamp except * John Mellencamp and George M. Green.

Produced by John Mellencamp and Don Gehman.

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LP RECORD EQUIVALENT 832 465-1
CD EQUIVALENT 832 465-2

One side of this program may be of longer duration than the other to preserve album continuity.

SID

CHECK IT OUT
JOHN MELLENCAMP

A MILLION YOUNG POETS
SCREAMIN' OUT THEIR WORDS
TO A WORLD FULL OF PEOPLE
JUST LIVIN' TO BE HEARD
FUTURE GENERATIONS
RIDIN' ON THE HIGHWAYS THAT WE BUILT
I HOPE THEY HAVE BETTER UNDERSTANDING

CHECK IT OUT
GOIN' TO WORK ON MONDAY
CHECK IT OUT
GOT YOURSELF A FAMILY
CHECK IT OUT
ALL UTILITY BILLS HAVE BEEN PAID
YOU CAN'T TELL YOUR BEST BUDDY THAT YOU
LOVE HIM

SO CHECK IT OUT
WHERE DOES OUR TIME GO
CHECK IT OUT
GOT A BRAND NEW HOUSE IN ESCROW
CHECK IT OUT
SLEEPIN' WITH YOUR BACK TO YOUR LOVED ONE
THIS IS ALL THAT WE'VE LEARNED ABOUT
HAPPINESS

CHECK IT OUT
FORGOT TO SAY HELLO TO MY NEIGHBORS
CHECK IT OUT
SOMETIMES I QUESTION MY OWN BEHAVIOR
CHECK IT OUT
TALKIN' ABOUT THE GIRLS THAT WE'VE SEEN ON
THE SLY
JUST TO TELL OUR SOULS WE'RE STILL THE
YOUNG LIONS
SO CHECK IT OUT
GETTIN' TOO DRUNK ON SATURDAYS
CHECK IT OUT
PLAYIN' FOOTBALL WITH THE KIDS ON SUNDAYS
CHECK IT OUT
SOARIN' WITH THE EAGLES ALL WEEK LONG
AND THIS IS ALL THAT WE'VE LEARNED ABOUT
LIVING
THIS IS ALL THAT WE'VE LEARNED ABOUT LIVING

A MILLION YOUNG POETS
SCREAMIN' OUT THEIR WORDS
MAYBE SOMEDAY
THOSE WORDS WILL BE HEARD
BY FUTURE GENERATIONS
RIDIN' ON THE HIGHWAYS THAT WE BUILT
MAYBE THEY'LL HAVE A BETTER UNDERSTANDING
CHECK IT OUT
HOPE THEY'LL HAVE A BETTER UNDERSTANDING
CHECK IT OUT
MAYBE THEY'LL HAVE A BETTER UNDERSTANDING
CHECK IT OUT
HOPE THEY HAVE A BETTER UNDERSTANDING
CHECK IT OUT
CHECK IT OUT.....

THE REAL LIFE
JOHN MELLENCAMP

SUZANNE DIVORCED HER HUSBAND
SHE GOT THE KEYS TO THE CAR AND THE HOME
BUT HER FRIENDS WERE REALLY HIS FRIENDS
NO ONE STOPS BY TO SEE HER MUCH ANY MORE
SO ONE NIGHT SHE GOES BACK DOWN TO THE
OLD HAUNTS
THAT ONCE UPON A TIME WERE HER OWN
SHE DIDN'T KNOW NOBODY OUT THERE NO MORE
AND THE WHOLE EXPERIENCE JUST MADE HER FEEL
SO OLD

SHE SAYS
I WANT TO LIVE THE REAL LIFE
I WANT TO LIVE MY LIFE CLOSE TO THE BONE
JUST BECAUSE I'M MIDDLE-AGED THAT DON'T
MEAN
I WANT TO SIT AROUND MY HOUSE AND
WATCH T.V.
I WANT THE REAL LIFE
I WANT TO LIVE THE REAL LIFE

JACKSON JACKSON WAS A GOOD KID
HE HAD FOUR YEARS OF COLLEGE AND A
BACHELOR'S DEGREE
STARTED WORKIN' WHEN HE WAS 21
GOT FED UP AND QUIT
WHEN HE WAS 43
HE SAID, "MY WHOLE LIFE
I'VE DONE WHAT I'M SUPPOSED TO DO
NOW I'D LIKE TO MAYBE DO SOMETHING FOR
MYSELF
AND JUST AS SOON AS I FIGURE OUT WHAT THAT IS
YOU CAN BET YOUR LIFE I'M GONNA GIVE IT HELL"
HE SAYS

CHORUS

I GUESS IT DON'T MATTER HOW OLD YOU ARE
OR HOW OLD ONE LIVES TO BE
I GUESS IT BOILS DOWN TO WHAT WE DID WITH
OUR LIVES
AND HOW WE DEAL WITH OUR OWN DESTINIES
BUT SOMETHING HAPPENS
WHEN YOU REACH A CERTAIN AGE
PARTICULARLY TO THOSE ONES THAT ARE YOUNG
AT HEART
IT'S A LONELY PROPOSITION WHEN YOU REALIZE
THAT THERE'S LESS DAYS IN FRONT OF THE HORSE
THAN RIDING IN THE BACK OF THIS CART
I SAY

CHORUS

CHERRY BOMB
JOHN MELLENCAMP

WELL I LIVED ON THE OUTSKIRTS OF TOWN
IN AN EIGHT ROOM FARMHOUSE, BABY
WHEN MY BROTHERS AND FRIENDS WERE AROUND
THERE WAS ALWAYS SOMETHIN' DOIN'
HAD ME A COUPLE OF REAL NICE GIRLFRIENDS
STOPPED BY TO SEE ME EVERY ONCE IN A WHILE
WHEN I THINK BACK ABOUT THOSE DAYS
ALL I CAN DO IS SIT AND SMILE

THAT'S WHEN A SPORT WAS A SPORT
AND GROOVIN' WAS GROOVIN'
AND DANCIN' MEANT EVERYTHING
WE WERE YOUNG AND WE WERE
IMPROVIN'
LAUGHIN', LAUGHIN' WITH OUR FRIENDS
HOLDIN' HANDS MEANT SOMETHIN',
BABY
OUTSIDE THE CLUB "CHERRY BOMB"
OUR HEARTS WERE REALLY THUMPIN'
SAY YEAH YEAH YEAH
SAY YEAH YEAH YEAH

THE WINTER DAYS THEY LAST FOREVER
BUT THE WEEKENDS WENT BY SO QUICK
WENT RIDIN' AROUND THIS LITTLE COUNTRY TOWN
WE WERE GOIN' NUTS, GIRL, OUT IN THE STICKS
ONE NIGHT, ME WITH MY BIG MOUTH
A COUPLE GUYS HAD TO PUT ME IN MY PLACE

WHEN I SEE THOSE GUYS THESE DAYS
WE JUST LAUGH AND SAY DO YOU REMEMBER
WHEN

CHORUS

SAY YEAH YEAH YEAH
SAY YEAH YEAH YEAH

SEVENTEEN HAS TURNED THIRTY-FIVE
I'M SURPRISED THAT WE'RE STILL LIVIN'
IF WE'VE DONE ANY WRONG
I HOPE THAT WE'RE FORGIVEN
GOT A FEW KIDS OF MY OWN
AND SOME DAYS I STILL DON'T KNOW WHAT TO DO
I HOPE THAT THEY'RE NOT LAUGHIN' TOO LOUD
WHEN THEY HEAR ME TALKIN'
LIKE THIS TO YOU

CHORUS

SIDE TWO

WE ARE THE PEOPLE
JOHN MELLENCAMP

IF YOU'RE FEELIN' SHUT DOWN
MAY MY THOUGHTS BE WITH YOU
IF YOU'RE A BLACK MAN BEIN' BEAT DOWN AND
SHOVED ALL AROUND
MAY MY THOUGHTS BE WITH YOU
IF YOUR WORLD'S GETTIN' A LITTLE TOO TOUGH
YOU KNOW OUR THOUGHTS ARE WITH YOU
HEY, I KNOW THAT IT'S CRAZY OUT THERE
AND MY THOUGHTS ARE WITH YOU

WE ARE THE PEOPLE
AND WE LIVE FOREVER
WE ARE THE PEOPLE
AND OUR FUTURE'S WRITTEN ON
THE WIND
ON THE WIND

IF YOU ARE ONE OF THE HOMELESS
MAY OUR THOUGHTS BE WITH YOU
IF YOU ARE SCARED AND ALONE
YOU KNOW OUR THOUGHTS ARE WITH YOU

IF YOU ARE ONE OF THE FORTUNATE ONES
WE ALL KNOW IT'S LONELY UP THERE
WE UNDERSTAND THAT NOBODY'S GOT IT MADE
SO OUR THOUGHTS ARE WITH YOU

CHORUS

YOU SEE YOURSELF AS A LEADER
MAY MY THOUGHTS BE WITH YOU
IF YOU TRY TO DIVIDE AND CONQUER
WE'LL RISE UP AGAINST YOU
WE KNOW ONLY THE STRONG WILL SURVIVE
BUT THE MEEK WILL INHERIT
SO IF YOU'VE GOT A COAT OF ARMS, OH FRIEND
I SUGGEST WE WEAR IT

CHORUS

EMPTY HANDS
JOHN MELLENCAMP/GEORGE GREEN

IN THE SHADOWS OF THE SMOKESTACKS
THROUGH THE BLACK SMOG THAT LAY ON
THE LAND
WALKED HOME ONE WINTER MORNING
WITH MY LIFE'S SAVINGS IN MY HAND
MARYANNE, SHE'S FIXIN' UP SOME BREAKFAST
GOT THE LIGHTS ON, SHE THE CHRISTMAS TREE
SITTIN' THERE LOOKIN' UP AT AN ANGEL
WITH SOMETHING DEAD INSIDE OF ME

GREW UP WITH GREAT EXPECTATIONS
HEARD THE PROMISES AND I KNEW THE PLAN

THEY SAY PEOPLE GET WHAT THEY DESERVE
BUT LORD, SOMETIMES IT'S MUCH WORSE
THAN THAT
MARYANNE SHE'S TAKIN' IN SOME LAUNDRY
I GOT A PART-TIME JOB AT A DRIVE-IN STAND
OH LORD, WHAT DID I DO
TO DESERVE THESE EMPTY HANDS

ACROSS THE CITIES, ACROSS THIS LAND
THROUGH THE VALLEYS, AND ACROSS
THE SAND
TOO MANY PEOPLE STANDIN' IN LINE
TOO MANY PEOPLE WITH NOTHIN' PLANNED
THERE'S TOO MANY PEOPLE WITH EMPTY HANDS

NOW MARYANNE'S BEEN CRYIN'
LORD KNOWS I LOVE HER THE BEST I CAN
WHEN MY PRIDE IS BRUISED AND BROKEN
SHE SLIPS HER HAND INTO MY EMPTY HANDS
WITHOUT HOPE, WITHOUT LOVE, YOU'VE GOT
NOTHING BUT PAIN
JUST MAKES A MAN NOT GIVE A DAMN
THAT'S NO WAY FOR US TO LIVE
WE'VE GOT TO FILL THESE EMPTY HANDS

CHORUS

HARD TIMES FOR AN HONEST MAN
JOHN MELLENCAMP

ONE MAN
DOES HIS WORK
HE'S NOT SATISFIED
NOT AT ALL
FEELS LIKE
THAT HE IS BEING USED
HIS SELF RESPECT STARTS TO FALL
HIS FRUSTRATION
RUNNIN' VERY VERY HIGH
HE TAKES IT OUT
ON THE ONES HE LOVES
BECAUSE IT'S SAFE
AND WHO THEY GONNA TELL
AND HE HATES THE COLD-BLOODEDNESS
THAT RUNS INSIDE

OH YES
IT'S HARD TIMES
FOR AN HONEST MAN
VERY VERY VERY HARD TIMES
HARD TIMES FOR AN HONEST MAN
VERY VERY VERY HARD TIMES

SISTER
SHE'S GOT A LOT OF PRIDE
SEE HER WHEN SHE WALKS INTO THE ROOM
BUT SHE'S YOUNG
AND SHE'S UNAWARE
OF WHAT A BRUTAL WORLD CAN DO TO YOU
SO SHE LOVES A MAN
HE LIES LIKE A DOG
TEARS HER LITTLE WORLD ALL APART
SO THE WALLS GO UP
FOR THE REST OF HER DAYS
AND THERE AIN'T NO MAN CAN TOUCH THIS GIRL'S
HEART

CHORUS

SO WE WALK
FROM THE FRONT PORCH TO THE BACK YARD
JUST TO LAUGH AND SAY HELLO AND SAY
GOOD-BYE
BUT SOME DAYS ARE HARD, LIKE A SOLDIER'S
STEEL-TOED BOOTS
AND THE RENT WE PAY TO STAY HERE GETS HIGH

CHORUS

HOTDOGS AND HAMBURGERS
JOHN MELLENCAMP

DRIVIN' DOWN ON A DRY SUMMER'S DAY
OLD ROUTE 66 AND I WAS JUST A KID
MET A PRETTY LITTLE INDIAN GIRL
ALONG THE WAY
GOT HER INTO MY CAR
AND TRIED TO GIVE HER A KISS
I'LL GIVE YOU BEADS AND WAMPUM
WHATEVER IT TAKES, GIRL, TO MAKE YOU TRADE
SHE JUMPED INTO THE BACK SEAT
AND SHE KINDA FLIPPED HER LID
SHE SAID YOU'RE TRYIN' TO GET SOMETHING FOR
NOTHING
LIKE THE PILGRIMS IN THE OLDEN DAYS

WE RODE FOR A WHILE TILL THE SUN WENT AWAY
AND I REALIZED IT WAS SORT OF AN HONOR
BEIN' AROUND THIS GIRL
I FELT EMBARRASSED
OF WHAT I TRIED TO DO EARLIER THAT DAY
SHE WAS THE SADDEST GIRL I EVER KNEW
SHE TOLD ME STORIES ABOUT THE INDIAN NATIONS
AND HOW THE WHITE MAN STOLE THEIR LIVES AWAY
AND ALTHOUGH SHE KINDA LIKED ME
SHE COULD NEVER TRUST ME
AND WHEN THE SUN COMES UP
WE'D GO OUR DIFFEFENT WAYS

NOW EVERYBODY HAS GOT THE CHOICE
BETWEEN HOTDOGS AND HAMBURGERS
EVERY ONE OF US HAS GOT TO CHOOSE
BETWEEN RIGHT AND WRONG
AND GIVIN' UP OR HOLDIN' ON

SO I DROPPED HER OFF AT SOME RAILROAD
CROSSING IN TEXAS
AN OLD INDIAN MAN WAS WAITING THERE
HE SMILED AND THANKED ME
BUT HE SAW RIGHT THROUGH ME
I COULD TELL HE DIDN'T LIKE ME
FOR MY KIND HE DID NOT CARE
BECAUSE TO HIM I WAS THE WHITE MAN
THE ONE WHO SOLD HIM SOMETHING THAT HE
ALREADY OWNED
AND IT WAS LIKE HE'D BEEN RIDING IN THE CAR
RIGHT THERE WITH US
AND I FELT ASHAMED OF MY ACTIONS
AND THE WAY THE WEST WAS REALLY WON
SO I DROVE DOWN THE HIGHWAY
TILL I CAME TO LOS ANGELES
THE TOWN OF THE ANGELS
THE BEST THIS COUNTRY CAN DO
I GOT DOWN ON MY KNEES
AND I ASKED FOR FORGIVENESS
I SAID, LORD, FORGIVE US FOR
WE KNOW NOT WHAT
WE DO

CHORUS

ROOTY TOOT TOOT
JOHN MELLENCAMP

GOT MY HANDS ON A LITTLE BIT OF DOUGH
SO I WENT TO THE GROCERY STORE
AND GOT SOME STEAKS TO GO
WENT BY AND PICKED UP MY GAL, TEDDI JO
WE HAD OURSELVES A PICNIC
BESIDE A DIRT ROAD

ROOTY TOOT TOOT
ROOTY TOOT TOOT
WE HAD IT MADE IN THE SHADE
LIKE A BALL THROUGH THE HOOP
SPINNIN' AND TUMBLIN' INSIDE THIS
HOOLA HOOP
LIVIN' AND LEARNIN'
ROOTY TOOT TOOT

WE LAID OUT A BLANKET
AND STARTED A FIRE
THE RADIO PLAYIN'
FROM INSIDE THE CAR
I TOOK OFF MY SHIRT AND
KICKED OFF MY SHOES
SHE READ THE PAPER
AND TOLD ME THE NEWS
SHE SAID, THERE'S A LOT
OF PEOPLE OUT THERE
WHO ARE AT THE END
OF THEIR ROPE
SOMETIMES BABY
YOU'VE GOT TO LAY LOW

CHORUS

WE STAYED THERE ALL DAY
WE BOTH GOT US SOME REAL
GOOD SUNTANS
I THOUGHT THAT WAS OK
SOMETIMES LIFE CAN BE SO GRAND
WE WERE GETTIN' READY
TO SHAKE OUT OF THAT PLACE
WHEN THE ILLINOIS STATE TROOPER
GOT IN MY FACE
HE SAID, YOU'RE ON PRIVATE PROPERTY
BUT ONCE HE COOLED DOWN HE WAS OK
SOMETIMES YOU'RE GOLDEN, MAN
THAT'S ALL I GOT TO SAY

CHORUS

THE LONESOME JUBILEE — John Cougar Mellencamp
1: Paper In Fire.
2: Down And Out In Paradise.

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Side 1

TC-
832465-4

3: Check It Out. 4: Real Life. 5: Cherry Bomb.

PC 7700

BUSINESS AS USUAL
MEN AT WORK

SIDE 1

1. Who Can It Be Now?
2. I Can See It In Your Eyes
3. Down Under
4. Underground
5. Helpless Automaton

SIDE 2

1. People Just Love To Play With Words
2. Be Good Johnny
3. Touching The Untouchables
4. Catch A Star
5. Down By The Sea

Produced by Peter Mclan
Recorded at Richmond Recorders
AUSTRALIAN PERFORMANCE
AUSTRALIAN COMPOSITIONS

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RCS 499069 (KTBC 1)

SOLID ROCK - THE ROLLING STONES
Jumpin' Jack Flash - Connection - All Sold Out - Citadel - Parachute Woman - Live With Me - Honky Tonk Woman

AMCOS

2

THE LONESOME JUBILEE — John Cougar Mellencamp
1: We Are The People. 2: Empty Hands.
3: Hard Times For An Honest Man.
4: Hot Dogs And Hamburgers. 5: Rooty Toot Toot.

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Side 2
TC-832465-4

BUSINESS AS USUAL — MEN AT WORK — People Just Love To Play With Words (Lyrics/Music: Ron Strykert) — Be Good Johnny (Lyrics: Colin Hay/Music: Greg Ham/Colin Hay) — Touching The Untouchables (Lyrics: Ron Strykert/Colin Hay/Music: Greg Ham/Colin Hay) — A Star (Lyrics/Music: Colin Hay) — Down By The Sea (Lyrics/Music: Colin Hay/Ron Strykert). All tracks published by April. Produced by Peter Mclan. Recorded at Richmond Recorders. AUSTRALIAN PERFORMANCE. AUSTRALIAN COMPOSITIONS. ℗ 1981 CBS Records Australia Limited.

STEREO

SIDE TWO

PC 7700

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SIDE ONE

PAPER IN FIRE
John Mellencamp

SHE HAD A DREAM
AND BOY IT WAS A GOOD ONE
WITH MUCH DESIRE
SO SHE CHASED AFTER HER DREAM
BUT WHEN SHE GOT TOO CLOSE
TO HER EXPECTATIONS
WELL THE DREAM BURNED UP
LIKE PAPER IN FIRE

PAPER IN FIRE
STUNNIN' UP THE ASHTRAYS
PAPER IN FIRE
SMOKIN' UP THE ALLEYWAYS
WHO'S TO SAY THE WAY
A MAN SHOULD SPEND HIS DAYS
DO YOU LET THEM SMOLDER
LIKE PAPER IN FIRE

HE WANTED LOVE
WITH NO INVOLVEMENT
SO HE CHASED THE WIND
THAT'S ALL HIS SILLY LIFE REQUIRED
AND THE DAYS OF VANITY
WENT ON FOREVER
AND HE SAW HIS DAYS BURN UP
LIKE PAPER IN FIRE

CHORUS

THERE IS A GOOD LIFE
RIGHT ACROSS THIS GREEN FIELD
AND EACH GENERATION
STARES AT IT FROM AFAR
BUT WE KEEP NO CHECK
ON OUR APPETITES
SO THE GREEN FIELDS TURN TO BROWN
LIKE PAPER IN FIRE

CHORUS

DOWN AND OUT
IN PARADISE
John Mellencamp

DEAR MR. PRESIDENT
I LIVE IN THE SUBURBS
I GO A LONG WAY FROM WASHINGTON, D.C.
DEAR MR. PRESIDENT
HAD ME A JOB
WORKIN' FOR WAGES
TILL THE COMPANY MOVED OUT
AND THEY FORGOT ABOUT ME

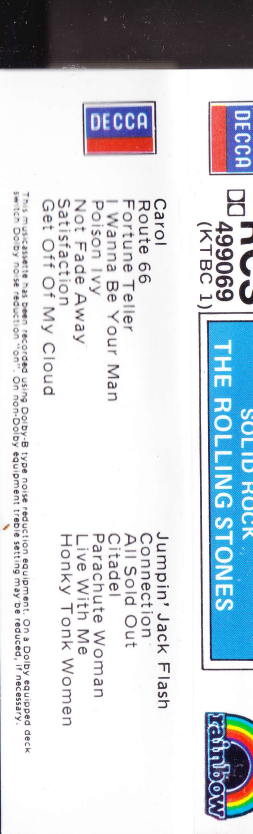
CHORUS

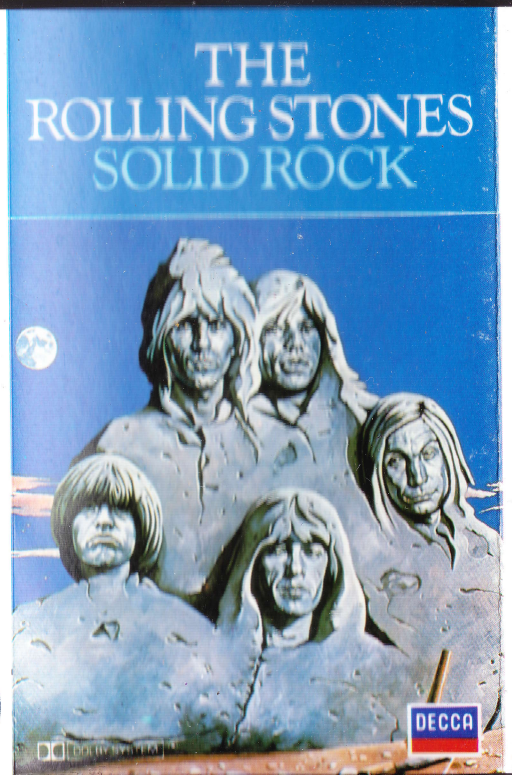
DOWN AND OUT IN PARADISE
I'M JUST A YOUNG KID
I'M IN THE FOURTH GRADE
AT RILEY ELEMENTARY
MY MOM AND DAD'S BEEN ACTIN' FUNNY
I'M NOT SURE WHAT
IF IT AIN'T GOT SOMETHING TO DO WITH ME
MY DADDY'S ALWAYS DRUNK
AND I DON'T LIKE THE RUSSIANS
MY MOM'S A BABYSITTER
CAUSE I HEAR THEY HATE ME
CAN I ASK YOU ONE QUESTION
WHEN THE BOMBS FALL DOWN
WILL THEY HURT EVERYONE IN MY FAMILY
YEAH, YEAH

CHORUS

CAN'T DRAW UNEMPLOYMENT
FOR SOME UNKNOWN REASON
MY KIDS ARE HUNGRY
I'VE GOT FOUR MOUTHS TO FEED
I GO OUT EVERYDAY LOOKIN' FOR SUITABLE
EMPLOYMENT
DO YOU THINK THERE'S SOMETHING YOU COULD
DO FOR ME
CAUSE I'M
DOWN AND OUT HERE IN PARADISE
DOWN AND OUT AND I'M ON MY KNEES
I'M DOWN AND OUT HERE IN PARADISE
LOOKS LIKE THE MILK AND HONEY
DONE RUN OUT ON ME
DEAR MR. PRESIDENT
I USED TO BE A DANCER
GOT A LITTLE BIT TOO OLD
SO I BECAME A SECRETARY
MARRIED A MAN
AND TEN YEARS LATER
HE RAN OUT ON THE KIDS AND ME
SOME SAID I WAS PRETTY
BUT THOSE DAYS ARE OVER
NOW I'VE NO PLACE TO LIVE
AND I'M OUT ON THE STREETS
OH, MR. PRESIDENT
I NEVER EVER THOUGHT THAT THIS COULD
HAPPEN TO ME
CAUSE I'M
CAN I TELL YOU A SECRET
I'M NOT SURE WHAT
IF IT AIN'T GOT SOMETHING TO DO WITH ME
MY DADDY'S ALWAYS DRUNK
AND I DON'T LIKE THE RUSSIANS
MY MOM'S A BABYSITTER
CAUSE I HEAR THEY HATE ME
CAN I ASK YOU ONE QUESTION
WHEN THE BOMBS FALL DOWN
WILL THEY HURT EVERYONE IN MY FAMILY
YEAH, YEAH

CHORUS





SOLID ROCK
THE ROLLING STONES

SIDE 1

1. CAROL* (Berry) 2.35 (Jewel)
2. (Get Your Kicks On) ROUTE 66* (Troup) 2.20 (Morris)
3. FORTUNE TELLER** (Neville) 2.10 (Albert)
4. I WANNA BE YOUR MAN* (Lennon-McCartney) 1.43 (ATV Northern)
5. POISON IVY** (Leiber-Stoller) 2.30 (Aberbach)
6. NOT FADE AWAY* (Petty Hardin) 1.48 (Southern)
7. (I Can't Get No) SATISFACTION* (Jagger-Richard) 3.45 (Cromwell)
8. GET OFF OF MY CLOUD* (Jagger-Richard) 2.55 (Cromwell)

SIDE 2

1. JUMPIN' JACK FLASH† (3.40)
2. CONNECTION* (2.13)
3. ALL SOLD OUT* (2.15)
4. CITADEL†† (2.50)
5. PARACHUTE WOMAN† (2.17)
6. LIVE WITH ME† (3.35)
7. HONKY TONK WOMEN† (3.03)

(Jagger-Richard) (Cromwell)

Prod. by: *A. L. Oldham - **M. Barclay - †J. Miller - ††The Rolling Stones

One side of this program may be of longer duration than the other to preserve album continuity.

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LP Record Equivalent RLP 499-069 (TAB 1)

SIDE ONE
4600054
CBS
Warakurna, Australian Performance/Australian Composition. Produced by Warne Livesey and Midnight Oil. Engineered by Guy Gray. Recorded at Alberts Studios.

girls are not smiling
the stars have gone out
the man with the landslide
got his head in the ground
like an unopened letter
left under the door
he says I am the answer you're looking for
whoah – oh
don't wanna see you back here again
above we dream in Androporosphere
who maintains the drunken machinery
below we dream of a time
when those men come from West Point

BULLROARER

in the desert in the dry
before the breaking of the rain
the temperature in the shade
had reached a hundred and ten again
in the desert in the dry
on the overland telegraph line
don't take the law into your own hands
don't go looking for a fight
I've heard the bullroarers
in the desert in the dry
sun sits so high
long day's mile and the
radio crackles and the bones bleached white
it's a knock-em-down storm
see the tin roof shake
wild dog howls and the long grass
whistles and the tall trees break
I've seen the wild horses
I've heard the bullroarers
I've seen the wild horses
shifting sands and broken plans
lead me on to my homeland

SELL MY SOUL

Let's begin, I am ready, let's begin
sell my soul to him
shed my skin, I just wanna shed my skin
I don't wanna sell my soul to him
mechanize, city bursts and farmers die
they cry
sleep face down in a goods train heading south in the rain
in this world I often think you'd understand me
in these words I often think you'd recognise me
'cos I just wanna swim with the fish in the sea
and I want faith to heal so that I can be clean
celebrate, I just want to celebrate
I'm not going to sell my soul to him
when you look right in

SOMETIMES

I know that the sunset empire shudders and shakes
I know there's a floodgate and a raging river
I say see the silence of the ribbons of iron and steel
I say hear the punch drunk buddle drive hammer and wheel
sometimes you're beaten to the call
sometimes you're taken to the wall
but you don't give in
I know that the cannibals wear smart suits and ties
I know they arm wrestle on the altar
I say don't leave your heart in a hard place
sometimes you're shaken to the core
sometimes the face is gonna fall
but you don't give in

GUNBARREL HIGHWAY

I'll give you something to write home about
and I'll take you somewhere, show you around
we burnt all the cars that laid down and died
we burnt all the trees to keep us alive
sat 'round the fire, sang like a choir
with the ashes of a civilisation in our eyes
I come alive, I read the signs on the Gunbarrel Highway
far off a dull radio beats for the young uninvolved
the meaning's a football
a stick and a can and a Kakadu man
will the speaker speak up or the talker talk down
the world is no oyster and here in this town
shit falls like rain on a world that is brown
I come alive, I read the signs on the Gunbarrel Highway
I come alive, and the children will sing as the
satellite swings down that highway
nothing could be longer than a corrugated road
no one ever follows where the road trains go
and nowhere in the country do the dust storms blow so hard,
so hard
I come alive, I read the signs on the Gunbarrel Highway
I hear the sound, it's the wheels as they drive
and the cultures collide on that highway
ah, it's a hard day, the children will sing as the
satellite swings down that highway

All songs composed by Hirst/Moginie/Garrett except "Arctic World", "Whoah" and "Sell My Soul" composed by Moginie/Garrett, "Warakurna" composed by Moginie and "Gunbarrel Highway" composed by Midnight Oil.
All tracks published by Warner Bros.
AUSTRALIAN PERFORMANCE
AUSTRALIAN COMPOSITION.
Produced by Warne Livesey and Midnight Oil.
Engineered by Guy Gray.
Assistant Engineer: Kathy Naunton.
Recorded at Alberts Studios, Sydney.
*Final Mix - Nick Launay.
Engineered by Greg Henderson.

460005 4

DIESEL AND DUST
MIDNIGHT OIL

SIDE 1
1. Beds Are Burning
2. Put Down That Weapon
3. Dreamworld
4. Arctic World
5. Warakurna

SIDE 2
1. Dead Heart*
2. Whoah
3. Bullroarer
4. Sell My Soul
5. Sometimes
6. Gunbarrel Highway

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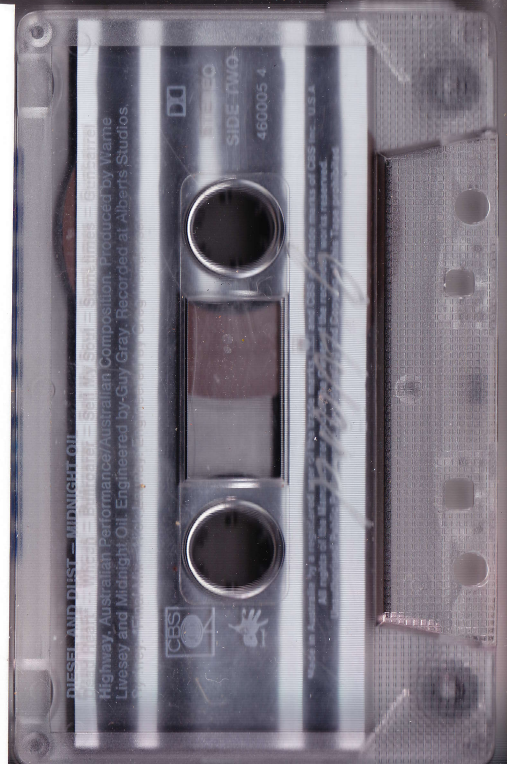

BEST OF
BACHMAN TURNER OVERDR
BACHMAN TURNER OVERDRIVE

SIDE 1
1. ROLL ON DOWN THE HIGHWAY (C.F. Turner-Rob Bachman) 3.56
2. HEY YOU (Randy Bachman) 3.33
3. LOOKIN OUT FOR No. 1 (Randy Bachman) 5.20
4. GIMME YOUR MONEY PLEASE (C.F. Turner) 4.20
5. LET IT RIDE (Randy Bachman-C.F. Turner) 3.33

(C. Control)

SIDE 2
1. TAKE IT LIKE A MAN (C.F. Turner-Blair Thornton) 3.40
2. YOU AIN'T SEEN NOTHING YET (Randy Bachman) 3.38
3. BLUE COLLAR (C.F. Turner) 6.05
4. TAKIN' CARE OF BUSINESS (Randy Bachman) 4.45

(C. Control)

Produced by Randy Bachman

One side of this program may be of longer duration than the other to preserve album continuity.

Marketed in Australasia by PolyGram TV Merchandising Division under exclusive licence.

STARTRAX

BEST OF BACHMAN TURNER OVERDRIVE

DOLBY SYSTEM

Best Of
Bachman Turner Overdrive

STEREO POL 56

Roll On Down The Highway
Hey You
Lookin' Out For No. 1
Gimme Your Money Please
Let It Ride
Take It Like A Man
You Ain't Seen Nothing Yet
Blue Collar
Takin' Care Of Business

This musicassette has been recorded using Dolby-B type noise reduction equipment. On a Dolby equipped deck switch Dolby noise reduction "on". On non-Dolby equipment treble setting may be reduced, if necessary.

INSTRUCTIONS
- Insert the HCL-11 into your cassette deck as you would a standard cassette tape.
- Press the PLAY button.
- Rewind the cleaning tape when it reaches the end.

NOTE : For optimum cleaning performance, replace the HCL-11 when the cleaning tape changes from white to brown. Longevity will depend upon frequency of use and condition of tape deck heads.

ANLEITUNG
- Die Reinigungscassette wie eine normale Tonbandcassette in das Cassettendeck einlegen.
- Die PLAY-Taste drücken.
- Nach Erreichen des Bandendes das Reinigungsband zum Anfang zurückspulen.

Hinweis : Um eine bestmögliche Wirksamkeit zu garantieren, ist die HCL-11 Cassette durch eine neue zu ersetzen, sobald das weiße Reinigungsband eine bräunliche Färbung annimmt. Die nutzbare Lebensdauer richtet sich nach der Häufigkeit der Verwendung und dem Verschmutzungsgrad der Tonköpfe.

MODE D'EMPLOI
- Placez la cassette HCL-11 dans votre magnétophone comme vous le feriez pour une cassette ordinaire.
- Appuyez sur la touche de lecture (PLAY).
- Réembobinez la bande lorsque son extrémité est atteinte.

Remarque : Pour que le nettoyage soit aussi efficace que possible, remplacez la cassette lorsque la bande a pris une couleur brune. Le nombre maximal de nettoyages dépend de la fréquence d'emploi et des têtes du magnétophone.

ご使用方法
- ヘッドクリーナを通常のカセットテープと同じようにレコーダにセットしてください。*
- PLAYボタンを押し、テープエンドまで走行させます。

ご注意：クリーニングテープが汚れると、クリーニング効果が低下します。はやめに新しいヘッドクリーナにお買い替えください。

*万一、当社の製造上の原因による不良が発生しました場合には、同数の新しいヘッドクリーナとお取り替えいたします。それ以外の責はご容赦ください。

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HCL-11

HEAD CLEANER
For Cassette Recorders

TDK

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BEST OF BACHMAN TURNER OVERDRIVE
BACHMAN TURNER OVERDRIVE
Roll On Down The Highway — Hey You — Lookin' Out For No. 1 — Gimme Your Money Please — Let It Ride

mercury

POL 56

DOLBY SYSTEM

Made In Australia 1

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DEAD HEART
we don't serve your country
we don't serve your king
don't serve your king
don't speak your tongue
know your custom don't speak your tongue
white man came took everyone
we don't serve your country
don't serve your king
white man listen to the songs we sing
white man came took everything
we carry in our hearts the true country
and that cannot be stolen
we follow in the steps of our ancestry
and that cannot be broken
we don't need protection
don't need your land
keep your promise on where we stand
we will listen we'll understand
mining companies, pastoral companies
uranium companies
collected companies
got more right than people
got more say than people
forty thousand years can make a difference
to the state of things
the dead heart lives here

WHOAH
the lord is my temple
God is by my side
you pay the rates on that temple
build materials at the side
he gives reasons
to get through the day
he doesn't have rinse action
he just says
whoah – oh
don't wanna see you back here again

of a country without sense
there is nothing that grows in his arctic world
there is nothing that grows in your arctic world
there is nothing that grows in this arctic world

WARAKURNA

there is enough for everyone
in Redfern as there is in Alice
this is not the Buckingham Palace
this is the cronin land
this is the brown land
this is not our land
some folks live in water tanks
some folks live in red brick flats
there is enough, the law is carved in granite
it's been shaped by wind and rain
white law could be wrong
black law must be strong
Warakurna, cars will roll
don't drink by the water hole
court fines on the shopfront wall
beat the grog and save your soul
some people laugh, some never learn
this land must change or land must burn
some people sleep, some people yearn
this land must change or land must burn
diesel and dust is what we breathe
this land don't change and we don't leave
some people live, some never die
this land don't change this land must lie
some people leave, always return
this land must change or land must burn
Warakurna, camels roam
fires are warm and dogs are cold
not since Lassiter was here
black man's got a lot to fear
some people laugh some never learn
this land must change or land must burn
some people leave, always return
this land must change or land must burn

BEST OF BACHMAN TURNER OVERDRIVE
BACHMAN TURNER OVERDRIVE
Take It Like A Man — You Ain't Seen Nothing Yet — Blue Collar — Takin' Care Of Business

mercury

POL 56

Made In Australia 2

DOLBY SYSTEM

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TDK Head Cleaner HCL-11

JIMMY BARNES

for the working class man

JIMMY BARNES

I'D DIE TO BE WITH YOU TONIGHT – RIDE THE NIGHT AWAY – AMERICAN HEARTBEAT – WORKING CLASS MAN – WITHOUT YOUR LOVE – NO SECOND PRIZE – VISION – PROMISE ME YOU'LL CALL – BOYS CRY OUT FOR WAR – DAYLIGHT – THICKSKINNED – PARADISE

DOLBY AND THE DOUBLE-D SYMBOL ARE TRADEMARKS OF DOLBY LABORATORIES

RMC 53196/7

JIMMY BARNES

for the working class man

MAXIMUM R.R.P. $12.99

DOLBY SYSTEM

RECORDED ON BASF CHROME TAPE

RMC 53196/7

SIDE 1

I'D DIE TO BE WITH YOU TONIGHT
RIDE THE NIGHT AWAY
AMERICAN HEARTBEAT
WORKING CLASS MAN
WITHOUT YOUR LOVE

SIDE 2

NO SECOND PRIZE
VISION
PROMISE ME YOU'LL CALL
BOYS CRY OUT FOR WAR
DAYLIGHT
THICKSKINNED
PARADISE

'I'D DIE TO BE WITH YOU TONIGHT'
VOCALS: JIMMY BARNES. B/VOCALS: KIM CARNES. GUITARS: MAL EASTICK, WADDY WACHTELL, CHAS SANDFORD. BASS: KENNY GRADNEY. KEYBOARDS: WILLIAM (SMITTY) SMITH. PERCUSSION: ARNO LUCAS. DRUMS: TONY BRAUNAGEL.

'RIDE THE NIGHT AWAY'
VOCALS: JIMMY BARNES. B/VOCALS: MAXINE WILLARD, JULIA TILLMAN. GUITARS: BILLY BURNETTE, JOHNNY LEE, CHARLIE SEXTON. BASS: KEN GRADNEY. KEYBOARDS: BILL PAYNE. PERCUSSION: SAM CLAYTON. DRUMS: MICK FLEETWOOD.

'WITHOUT YOUR LOVE'
VOCALS: JIMMY BARNES. B/VOCALS: JULIA TILLMAN, MAXINE WILLARD. GUITARS: BILLY BURNETTE, JOHNNY LEE. BASS: KEN GRADNEY. KEYBOARDS: BILL PAYNE. PERCUSSION: SAM CLAYTON. DRUMS: MICK FLEETWOOD.

'NO SECOND PRIZE, VISION, PROMISE ME YOU'LL CALL, BOYS CRY OUT FOR WAR, DAYLIGHT, THICK SKINNED, PARADISE'
VOCALS: JIMMY BARNES. GUITARS: MAL EASTICK, CHRIS STOCKLEY (MANDOLIN FOR THICKSKINNED). BASS: BRUCE HOWE. DRUMS: RAY ARNOTT. BAGPIPES: VIV RILEY, BARRY GRAY. BACKING VOCALS: RENEE GEYER / VANETTA FIELDS / SHAUNA JENSON.

RECORDED ON BASF CHROME TAPE

'AMERICAN HEARTBEAT' & 'WORKING CLASS MAN'
VOCALS: JIMMY BARNES. B/VOCALS: JIMMY BARNES, DAVE AMATO, JONATHON CAINE. GUITARS: DAVE AMATO. BASS: RANDY JACKSON. KEYBOARDS: JONATHON CAINE. DRUMS: TONY BROUT.

Personal thanks Shuggy(I'll miss ya mate), Gary Gersh, Ken Gradney, Jonathon Caine, Chris Stockley, Michelle Higgins, Jenny Cleary, Colin Skals, Katie Yeowart, Bob Clearmountain, Warren Scott, John Craig, M. G.

Thanks to my live band, Mal Eastick - Guitar, Rob Riley - Guitar, Vocals, Bruce Howe - Bass Guitar, Vocals, Ray Arnott - Drums, Vocals, Maggie McKinney - Vocals, Linda Barnes - Vocals, Shauna Jenson - Vocals.

For continued support Bob Jones Corporation, Revolver, Showtravel, Westpac, Intergalactic Pictures.

Personal Management Richard Macdonald, Mark Pope.

Tour Co-ordination Bottom Line Touring Pty. Limited.

My love and thanks to Jane, Mahalia, Eliza Jane and the Family.

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I'd Die To Be With You Tonight,
Produced by Gary Gersh and Chas Sandford,
Engineered by Thom Panunzio,
Mixed by Bob Clearmountain,
Recorded at Rumbo Recorders, Los Angeles,
Mixed at The Power Station, New York.

Ride The Night Away and Without Your Love,
Produced by Mark Opitz,
Engineered by Thom Panunzio,
Remixed by Jonathon Caine and Jim Gaines,
Recorded at MCA Whitney, Los Angeles, Mixed at the Plant Studios, Sausalito, California.

American Heartbeat and Working Class Man,
Produced by Jonathon Caine, Engineered by Thom Panunzio, Recorded at MCA Whitney, Los Angeles, Mixed at the Plant Studios, Sausalito, California.

SIDE 2, Produced by Mark Opitz and Jimmy Barnes, Engineered by Mark Opitz and Alan Wright, Recorded at Rhinoceros Studios, Sydney, Australia, Remixed by Bob Clearmountain, Remixed at The Power Station, New York, U.S.A., Photography Patrick Jones, Art David Jeffries.

FESTIVAL

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SIDE 1
RMC 53196/7
'FOR THE WORKING CLASS MAN' JIMMY BARNES
1. I'd Die To Be With You Tonight (C.Sandford) (Control)
2. Ride The Night Away (S.Van Zandt) (Matthews)
3. American Heartbeat (J.Cainel (Control)
4. Working Class Man (J.Caine) (Control)
5. Without Your Love (J.Barnes-T.Carey) (Warner Bros./Control)
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DEAD HEART

we don't serve your country
don't serve your king
know your custom don't speak your tongue
white man came took everyone
we don't serve your country
don't serve your king
white man listen to the songs we sing
white man came took everything
we carry in our hearts the true country
and that cannot be stolen
we follow in the steps of our ancestry
and that cannot be broken
we don't need protection
don't need your land
keep your promise on where we stand
we will listen we'll understand
mining companies, pastoral companies
uranium companies
collected companies
got more right than people
got more say than people
forty thousand years can make a difference
to the state of things
the dead heart lives here

WHOAH

the lord is my temple
God is by my side
you pay the rates on that temple
build materials at the side
he gives reasons
to get through the day
he doesn't have rinse action
he just says
whoah – oh
don't wanna see you back here again

'FOR THE WORKING CLASS MAN' JIMMY BARNES

SIDE 2
RMC 53196/7

1. No Second Prize (J.Barnes) (Warner Bros.)
2. Vision (J.Barnes) (Warner Bros.)
3. Promise Me You'll Call (J.Barnes) (Warner Bros.)
4. Boys Cry Out For War (J.Barnes) (Warner Bros.)
5. Daylight (J.Barnes) (Warner Bros.)

6. Thickskinned (R.Arnott-J.Barnes) (Albert/Warner Bros.)
7. Paradise (J.Barnes) (Warner Bros.)

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LITTLE CREATURES
TALKING HEADS

EMI

TC-EMC-240352

SIDE 1

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QUALITY SYSTEM

All songs by David Byrne and all arrangements by Talking Heads, except *Perfect World* lyrics by David Byrne & Chris Frantz and *The Lady Don't Mind* and *Give Me Back My Name* lyrics by David Byrne, music by David Byrne, Chris Frantz, Jerry Harrison, Tina Weymouth.
Recorded and mixed by Eric E.T. Thorngren at Sigma Sound, New York
Second Engineer: Melanie West
Mastered by Jack Skinner at Sterling Sound, New York
David Byrne: guitar & vocal
Chris Frantz: drums
Jerry Harrison: keyboards, guitar & background vocals
Tina Weymouth: bass & background vocals
ADDITIONAL MUSICIANS
Andrew "El Pantalones" Cader, washboard: *Road*
Jimmy Macdonell, accordion: *Road*
Lenny Pickett, saxophones: *Road, Perfect, Lady, Television*
Steve Scales, percussion: *And, Stay, Television, Creatures, Lady, Road, Walk*
Nana Vasconcelos (courtesy ECM), percussion: *Perfect*
Eric Weissberg, steel guitar: *Creatures, Walk*
ADDITIONAL BACKING VOCALS
Ellen Bernfeld: *Perfect, Walk*
Erin Dickens: *Television, Road*
Diva Gray: *Road*
Gordon Grody: *Perfect, Walk, Television, Road*

Lani Groves: *Perfect, Walk, Television*
Kurt Yahijian: *Perfect, Walk, Television, Road*
Management: Gary Kurfirst 1775 Broadway New York NY 10019
Cover Painting by Rev. Howard Finster, Summerville, Georgia
Back Cover Photo: Neil Selkirk
Design by M&Co. New York

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EMI

Little Creatures
Talking Heads

TC-EMC-240352

a

And She Was
Give Me Back My Name
Creatures of Love
The Lady Don't Mind
Perfect World

b

Stay Up Late
Walk It Down
Television Man
Road to Nowhere
The Lady Don't Mind
(Extended Mix)

Produced and Performed by Talking Heads.
Recorded and Mixed by Eric E.T. Thorngren

DOLBY SYSTEM

THE BEST OF EAGLES
TAKE IT EASY • PEACEFUL EASY FEELING • DESPERADO •
TEQUILA SUNRISE • BEST OF MY LOVE • LYIN' EYES •
TAKE IT TO THE LIMIT •
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BROADCASTING OF THIS RECORDING FORBIDDEN

THE BEST OF EAGLES
ONE OF THESE NIGHTS • HOTEL CALIFORNIA • NEW KID IN TOWN •
LIFE IN THE FAST LANE • HEARTACHE TONIGHT • THE LONG RUN •
2
STEREO
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BROADCASTING OF THIS RECORDING FORBIDDEN

PRETENDERS THE SINGLES
STOP YOUR SOBBING • KID • BRASS IN POCKET • TALK OF THE TOWN •
I GO TO SLEEP • DAY AFTER DAY • MESSAGE OF LOVE •
BACK ON THE CHAIN GANG •
wea
1
STEREO
242229-4
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BROADCASTING OF THIS RECORDING FORBIDDEN

(a)

AND SHE WAS

And she was lying in the grass
And she could hear the highway breathing
And she could see a nearby factory
She's making sure she is not dreaming
See the lights of a neighbor's house
Now she's starting to rise
Take a minute to concentrate
And she opens up her eyes

The world was moving she was right
there with it (and she was)
The world was moving she was floating
above it (and she was) and she was

And she was drifting through the backyard
And she was taking off her dress
And she was moving very slowly
Rising up above the earth
Moving into the universe
Drifting this way and that
Not touching the ground at all
Up above the yard

CHORUS

She was glad about it... no doubt about it
She isn't sure about where she's gone
No time to think about what to tell them
No time to think about what she's done
And she was

And she was looking at herself
And things were looking like a movie
She had a pleasant elevation
She's moving out in all directions

CHORUS

Joining the world of missing persons
(and she was)
Missing enough to feel alright
(and she was)

(Give Me Back My)
NAME

There's a word for it
And words don't mean a thing
There's a name for it
And names make all the difference in the world
Some things can never be spoken
Some things cannot be pronounced
That word does not exist in any language
It will never be uttered by a human mouth

Let X make a statement
Let breath pass through those cracked lips
That man was my hero
And now that word has been taken from us
Some things can never be spoken
Some things cannot be pronounced
That word does not exist in any language
It will never be uttered by a human mouth

Give me back my name
Give me back my name
Something has been changed in my life
Something has been changed in my life
Something must be returned to us
Something must be returned to us

CREATURES OF LOVE

A woman made a man
A man he made a house
And when they lay together
Little creatures all come out

Well, I've seen sex and I think it's alright
It makes those little creatures come to life
I can laugh or I can turn away
Well, I've seen sex and I think it's okay

We are creatures, creatures of love
We are creatures, creatures of love
From the sleep of reason, a life is born
We are creatures of love, we are creatures of love

It's okay to be afraid
When the blue spark hits your brain
We can love one another
I've been told that it's okay

Doctor, doctor, tell me what I am
Am I one of those human beings
Well I can laugh or I can learn to think
So help me now to find out what I feel

CHORUS

A man can drive a car
And a woman can be a boss
I'm a monkey and a flower
I'm everything at once

Well, a woman and a man can be together
If they decide to they'll make little creatures
Watch 'em now!
Little creature of love
With two arms and two legs
From a moment of passion
Now they cover the bed

CHORUS

THE LADY DON'T MIND

Last time she jumped out the window,
well, she only turned and smiled.
You might think she would say something,
but you'd have to wait a while.

Well the lady don't mind.
No, no, no, the lady don't mind
She just turns her head and
disappears. I kinda like that style

Little boat that floats on a river,
it's drifting through a haze
She stops by whenever she wants to,
well, there she goes again

Well, it's no trouble at all.
No, no, no trouble at all
Well, what she does is
all right with me, and
I kinda like that style

Come on, come on. I go up and down.
I like this curious feeling. I know
I see. It's like make believe.
Cover your ears so you can
hear what I'm saying.
I'm not lost, but I don't know
where I am. I got a question.
All right. All right. This is what we like.
Who knows, who knows,
what I'm thinking.

She says love is not what she's after,
but everybody knows.
Each time she looks in the mirror
she lets her feelings show.

Well the lady don't mind.
No, no, no, the lady don't mind
Well, what she says is all right by me,
and I kinda like that style

Uh-oh. Uh-oh. Here we go again.
I don't know, don't know
what I'm sayin'.
Hey man. Hey man.
I sure don't feel the same.
She likes to say what she's feeling.
Hey. Did I get a big surprise.
I know you think so.
Come on. Come on. She says anything.
Who knows, who knows,
what she's thinking.

PERFECT WORLD

Well, I know what it is
But I don't know where it is
Where it is
Well, I know where it is
But I don't know what it looks like
What it looks like
Well, I know what it looks like
But I don't know where she comes from
Well, I know where she comes from
But I don't know what's her name

(And she said) This is a perfect world
I'm riding on an incline
I'm staring in your face
You'll photograph mine

And I've been walking, talking
Believing the things that are true
And I've been finding
The differences between right and wrong... bad and good
See me put things together
Put them back where they belong
Am I just like the others
Have I always been singing the same song?

CHORUS

Somebody said that it happens all over the world
I do believe that it's true
And the sun's coming up
And we're doing all the things that we should
Doesn't everybody here believe in the things that we do?
(And she said) CHORUS

It's a strange situation
What's wrong with you?
Baby... baby... baby
What you doing in my house?
And it's all true
There's nothing wrong with you
(And I said) CHORUS

(b)

STAY UP LATE

Mommy had. A little baby.
There he is. Fast asleep.
He's just. A little plaything.
Why not. Wake him up?
Cute. Cute. Little baby.
Little pee pee. Little toes.
Now he's. Comin' to me.
Crawl across. The kitchen floor.

Baby, baby, please let me hold him
I wanna make him stay up all night
Sister, sister, he's just a plaything
We wanna make him stay up all night
Yeah we do

See him drink. From a bottle.
See him eat. From a plate.
Cute. Cute. As a button.
Don't you wanna make him. Stay up late.
And we're having fun. With no money.
Little smile. On his face.
Don't cha' love. The little baby.
Don't you want to make him. Stay up late.

CHORUS

Here we go (all night long)
Sister, sister (all night long)
In the playpen... woo... (all night long)
Little baby goes, ha' (all night long)
I know you want to leave me...

Why don't. We pretend.
There you go. Little man.
Cute. Cute. Why not?
Late at night. Wake him up.

CHORUS

Here we go (all night long)
Sister, sister... woo... (with the television on)
Little baby goes... woo! (all night long)
Hey, hey, baby! (all night long)
And he looks so cute (all night long)
In his little red suit (all night long)

WALK IT DOWN

I... I am just a number
I... hang on to what I got
You... say what you want to
I... I... I... I just try to stay alive
I... put myself together
People say, get away, somebody will turn you in
Life, life, without surrender
Togetherness... ecstasy is what I need
I can laugh, but I should cry
When love and understanding are the ultimate crimes

(And I said) Walk it down. Talk it down.
(oh. oh. oh.) Sympathy. Luxury.
Somebody will take you there.
Walk it down. Talk it down.
(oh. oh. oh.) Sympathy. Luxury.
Somebody will take you there.

She... says she remembers.
Time... long time ago.
We... belong together
I... I... I... I turn up the radio
Lies, lies and propaganda
I... gonna tell you what I need
Life, life, without surrender
Togetherness... ecstasy is what I need
I got yours and you got mine
And I can swim, but I should fly

CHORUS

Ain't no crime to believe
I took my money, I bet my life
What you see is what you get
But it sure ain't what we need

CHORUS

TELEVISION MAN

I'm looking and I'm dreaming for the first time
I'm inside and I'm outside at the same time
And everything is real
Do I like the way I feel?

When the world crashes in, into my living room
Television made me what I am
People like to put the television down
But we are just good friends
(I'm a) television man

I knew a girl, she was a macho man
But it's alright, I wasn't fooled for long
This is the place for me
I'm the king and you're the queen

CHORUS

Take a walk in the beautiful garden
Everyone would like to say hello
It doesn't matter what you say
Come and take us away

The world crashes in, into my living room
The world crashes in, into my living room
The world crashes in, into my living room
The world crashes in, into my living room

And we are still good friends... (Television man)
I'm watching everything... (Television man)
Television man... (Television man)
I'm watching everything... (Television man)
Television man... and I'm gonna say
We are still good friends... and I'm trying to be
Watchin' everything... and I gotta say
We are still good friends... You know the way it is
Television man... I've got what you need
We are still good friends... I know the way you are
Television man... I know you're tryin' to be
Watchin' everything... and I gotta say
That's how the story ends.

ROAD TO NOWHERE

WELL WE KNOW WHERE WE'RE GOIN'
BUT WE DON'T KNOW WHERE WE'VE BEEN
AND WE KNOW WHAT WE'RE KNOWIN'
BUT WE CAN'T SAY WHAT WE'VE SEEN
AND WE'RE NOT LITTLE CHILDREN
AND WE KNOW WHAT WE WANT
AND THE FUTURE IS CERTAIN
GIVE US TIME TO WORK IT OUT

We're on a road to nowhere
Come on inside
Takin' that ride to nowhere
We'll take that ride

I'm feelin' okay this mornin'
And you know,
We're on the road to paradise
Here we go, here we go

CHORUS

Maybe you wonder where you are
I don't care
Here is where time is on our side
Take you there... take you there

We're on a road to nowhere *(three times)*

There's a city in my mind
Come along and take that ride
and it's all right, baby, it's all right

And it's very far away
But it's growing day by day
And it's all right, baby, it's all right

Would you like to come along
You can help me sing this song
and it's all right, baby, it's all right

They can tell you what to do
But they'll make a fool of you
And it's all right, baby, it's all right

We're on a road to nowhere

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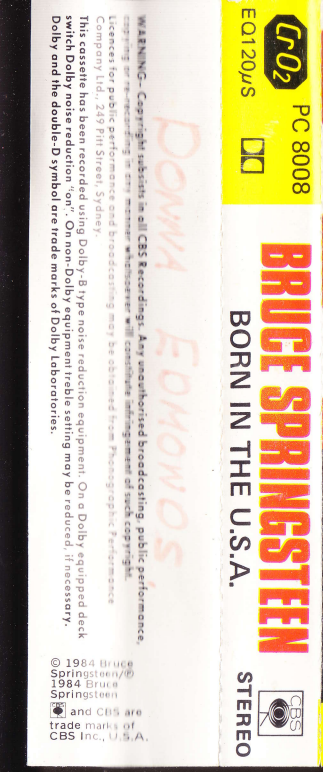
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BRUCE SPRINGSTEEN
BORN IN THE U.S.A.
STEREO
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BRUCE SPRINGSTEEN

BORN IN THE U.S.A.

Born In The U.S.A. ■ Cover Me ■ Darlington County ■ Working On The Highway ■ Downbound Train ■ I'm On Fire ■ No Surrender ■ Bobby Jean ■ I'm Goin' Down ■ Glory Days ■ Dancing In The Dark ■ My Hometown

DOLBY SYSTEM

LYRICS ENCLOSED

See label for sequence.

CrO2 Superquality Chromdioxide

PERFORMED BY: THE E STREET BAND:
ROY BITTAN: SYNTHESIZER, PIANO, BACKGROUND VOCALS
CLARENCE CLEMONS: SAXOPHONE, PERCUSSION, BACKGROUND VOCALS
DANNY FEDERICI: ORGAN, GLOCKENSPIEL, PIANO ON "BORN IN THE U.S.A."
GARRY TALLENT: BASS, BACKGROUND VOCALS
STEVE VAN ZANDT: ACOUSTIC GUITAR, MANDOLIN, HARMONY VOCALS
BRUCE SPRINGSTEEN: LEAD VOCALS, GUITAR
MAX WEINBERG: DRUMS, BACKGROUND VOCALS

RECORDED BY: TOBY SCOTT
MIXED BY: BOB CLEARMOUNTAIN
RECORDED AT THE POWER STATION AND THE HIT FACTORY (THANKS TO ED AND TROY GERMANO)
MIXED AT THE POWER STATION
ASSISTANT ENGINEERS: JOHN DAVENPORT, JEFF HENDRICKSON, BRUCE LAMPCOV, BILLY STRAUS, ZOË YANAKAS
MASTERED BY: BOB LUDWIG AT MASTERDISK

ART DIRECTION & DESIGN: ANDREA KLEIN
PHOTOGRAPHY: ANNIE LEIBOVITZ
ROADWORK: MIKE BATLAN AND DOUG SUTPHIN
HOMEWORK: OBIE
MANAGEMENT: JON LANDAU (BARBARA CARR, ASSOCIATE; DENISE SILECI, OFFICE MANAGER)

LA BAMBA: BACKGROUND VOCALS ON "COVER ME" AND "NO SURRENDER"
RUTH JACKSON: BACKGROUND VOCALS ON "MY HOMETOWN"
"COVER ME" TRACK RECORDED BY BILL SCHENIMAN
THANKS TO PAUL SCHRADER

THANKS ALWAYS TO JOHN HAMMOND SR.

BUON VIAGGIO, MIO FRATELLO, LITTLE STEVEN

PRODUCED BY BRUCE SPRINGSTEEN, JON LANDAU, CHUCK PLOTKIN, STEVE VAN ZANDT

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Sound recording made by Bruce Springsteen — first published ℗ in U.S.A. 1984.

BORN IN THE U.S.A.

Born down in a dead man's town
The first kick I took was when I hit the ground
You end up like a dog that's been beat too much
Till you spend half your life just covering up

Born in the U.S.A.
I was born in the U.S.A.
I was born in the U.S.A.
Born in the U.S.A.

Got in a little hometown jam so they put a rifle in my hand
Sent me off to a foreign land to go and kill the yellow man

Born in the U.S.A.
I was born in the U.S.A.
I was born in the U.S.A.
I was born in the U.S.A.
Born in the U.S.A.

Come back home to the refinery
Hiring man says son if it was up to me
Went down to see my V.A. man
He said "son don't you understand now"

Had a brother at Khe Sahn fighting off the Viet Cong
They're still there he's all gone
He had a woman he loved in Saigon
I got a picture of him in her arms now

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years burning down the road
Nowhere to run ain't got nowhere to go

Born in the U.S.A.
I was born in the U.S.A.
Born in the U.S.A.
I'm a long gone Daddy in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
I'm a cool rocking Daddy in the U.S.A.

COVER ME

The times are tough now
Just getting tougher
This old world is rough
It's just getting rougher
Cover me
Come on baby, cover me
Well I'm looking for a lover who will come on in and cover me
Promise me baby you won't let them find us
Hold me in your arms
Let's let our love blind us
Cover me
Shut the door and cover me
Well I'm looking for a lover who will come on in and cover me

Outside's the rain, the driving snow
I can hear the wild wind blowing
Turn out the light
Bolt the door
I ain't going out there no more
This whole world is out there just trying to score
I've seen enough I don't want to see any more
Cover me
Come on and cover me
I'm looking for a lover who will come on in and cover me
Looking for a lover who will come on in and cover me

DARLINGTON COUNTY

Driving in to Darlington County
Me and Wayne on the Fourth of July
Driving in to Darlington County
Looking for some work on the county line
We drove down from New York City where the girls are pretty but they just want to know your name

Driving in to Darlington City
Got a union connection with an uncle of Wayne's
We drove eight-hundred miles without seeing a cop
We got rock and roll music blasting off the t-top singing

CHORUS
Sha la la
Sha la la la
Sha la la la la la la

REPEAT CHORUS

Hey little girl standing on the corner
Today's your lucky day for sure all right
Me and my buddy we're from New York City
We got $200, we want to rock all night
Girl, you're looking at two big spenders
Why the world don't know what me and Wayne might do
Our pa's each own one of the World Trade Centers
For a kiss and a smile I'll give mine all to you
Come on baby take a seat on my fender
It's a long night and tell me what else were you gonna do
Just me and you, we could sha la la

Little girl sitting in the window
Ain't seen my buddy in seven days
County man tells me the same thing
He don't work and he don't get paid
Little girl you're so young and pretty
Walk with me and you can have your way
And we'll leave this Darlington City for a ride down that Dixie Highway

Driving out of Darlington County
My eyes seen the glory of the coming of the Lord
Driving out of Darlington County seen Wayne handcuffed to the bumper of a state trooper's Ford

REPEAT CHORUS 3 TIMES

WORKING ON THE HIGHWAY

Friday night's pay night guys fresh out of work
talking about the weekend, scrubbing off the dirt
Some heading home to their families, some looking to get hurt
Some going down to Stovell wearing trouble on their shirts

I work for the county out on 95
All day I hold a red flag and watch the traffic pass me by
In my head I keep a picture of a pretty little miss
Someday Mister I'm gonna lead a better life than this

Working on the highway laying down the blacktop
Working on the highway all day long I don't stop
Working on the highway blasting through the bedrock
Working on the highway
Working on the highway

I met her at a dance down at the union hall
She was standing with her brothers, back up against the wall
Sometimes we'd go walking down the union tracks
One day I looked straight at her and she looked straight back

So I'm working on the highway laying down the blacktop
Working on the highway all day long I don't stop
Working on the highway blasting through the bedrock
Working on the highway
Working on the highway

I saved up my money and I put it all away
I went to see her daddy but we didn't have much to say
"Son, can't you see that she's just a little girl she don't know nothing about this cruel, cruel world"

We lit out down to Florida, we got along all right
One day her brothers came and got her and they took me in a black and white

PRETENDERS
Pretenders
PHOTOGRAPHY: RICHARD BELLIA, ALYSSA COOPER, PAUL COX, CHALKIE DAVIES, ANDREW DOUGLAS, SIMON FOWLER
HARRY GOODWIN, LYNN GOLDSMITH, BOB MATHEU, SHE LA ROCK, PENNIE SMITH

wea
PRETENDERS THE SINGLES
MIDDLE OF THE ROAD • 2000 MILES • SHOW ME •
THIN LINE BETWEEN LOVE & HATE • DON'T GET ME WRONG •
HYMN TO HER • MY BABY • I GOT YOU BABE •
2
STEREO
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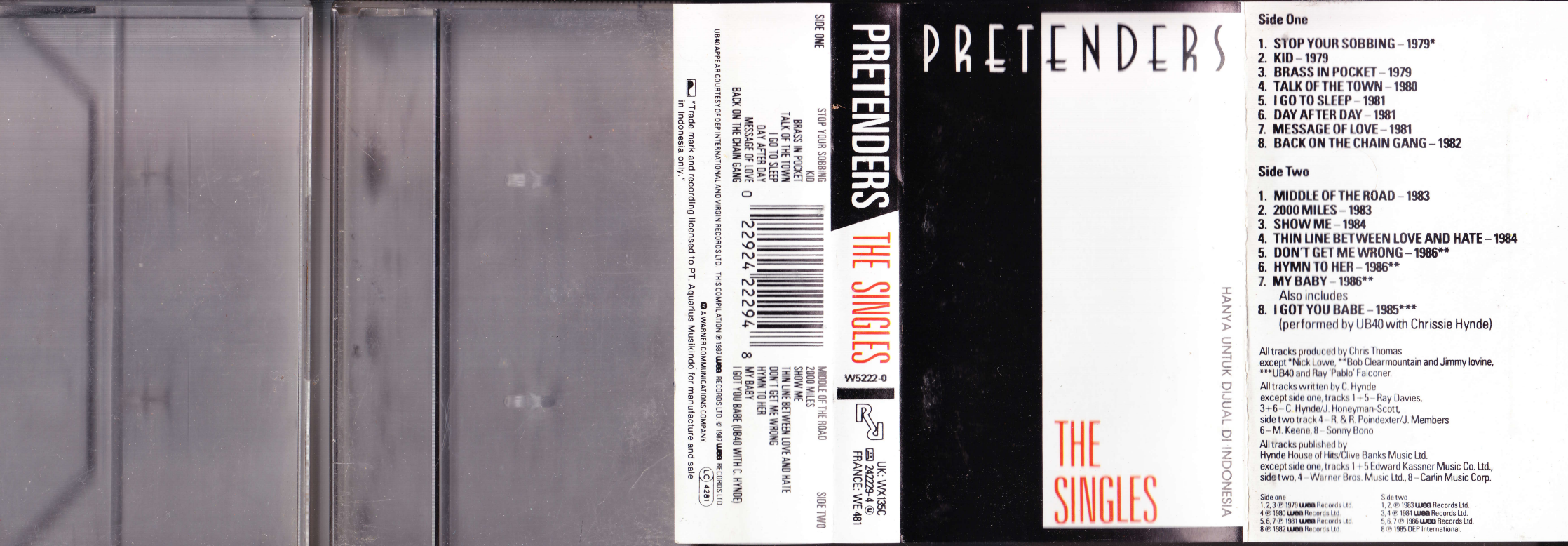
PRETENDERS
THE SINGLES
W5222-0
UK: WX135C
242229-4
FRANCE: WE 481
SIDE ONE
STOP YOUR SOBBING
KID
BRASS IN POCKET
TALK OF THE TOWN
I GO TO SLEEP
DAY AFTER DAY
MESSAGE OF LOVE
BACK ON THE CHAIN GANG
SIDE TWO
MIDDLE OF THE ROAD
2000 MILES
SHOW ME
THIN LINE BETWEEN LOVE AND HATE
DON'T GET ME WRONG
HYMN TO HER
MY BABY
I GOT YOU BABE (UB40 WITH C. HYNDE)
0 22924 22294 8
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PRETENDERS
THE SINGLES
HANYA UNTUK DIJUAL DI INDONESIA
Side One
1. STOP YOUR SOBBING – 1979*
2. KID – 1979
3. BRASS IN POCKET – 1979
4. TALK OF THE TOWN – 1980
5. I GO TO SLEEP – 1981
6. DAY AFTER DAY – 1981
7. MESSAGE OF LOVE – 1981
8. BACK ON THE CHAIN GANG – 1982
Side Two
1. MIDDLE OF THE ROAD – 1983
2. 2000 MILES – 1983
3. SHOW ME – 1984
4. THIN LINE BETWEEN LOVE AND HATE – 1984
5. DON'T GET ME WRONG – 1986**
6. HYMN TO HER – 1986**
7. MY BABY – 1986**
Also includes
8. I GOT YOU BABE – 1985***
(performed by UB40 with Chrissie Hynde)
All tracks produced by Chris Thomas
except *Nick Lowe, **Bob Clearmountain and Jimmy Iovine,
***UB40 and Ray 'Pablo' Falconer.
All tracks written by C. Hynde
except side one, tracks 1+5 – Ray Davies,
3+6 – C. Hynde/J. Honeyman-Scott,
side two track 4 – R. & R. Poindexter/J. Members
6 – M. Keene, 8 – Sonny Bono
All tracks published by
Hynde House of Hits/Clive Banks Music Ltd.
except side one, tracks 1+5 Edward Kassner Music Co. Ltd.,
side two, 4 – Warner Bros. Music Ltd., 8 – Carlin Music Corp.
Side one
1, 2, 3 ℗ 1979 WEA Records Ltd.
4 ℗ 1980 WEA Records Ltd.
5, 6, 7 ℗ 1981 WEA Records Ltd.
8 ℗ 1982 WEA Records Ltd.
Side two
1, 2 ℗ 1983 WEA Records Ltd.
3, 4 ℗ 1984 WEA Records Ltd.
5, 6, 7 ℗ 1986 WEA Records Ltd.
8 ℗ 1985 DEP International.

The prosecutor kept the promise that he made on that day
And the judge got mad and he put me straight away
I wake up every morning to the work bell clang
Me and the warden go swinging on the Charlotte County road gang

I'm working on the highway laying down the blacktop
Working down the highway all day long I don't stop
Working on the highway blasting through the bedrock
Working on the highway
Working on the highway

Working on the highway laying down the blacktop
Working down the highway all day long I don't stop
Working on the highway blasting through the bedrock
Working on the highway
Working on the highway

DOWNBOUND TRAIN
I had a job, I had a girl
I had something going mister in this world
I got laid off down at the lumber yard
Our love went bad, times got hard
Now I work down at the carwash, where all it
ever does is rain
Don't you feel like you're a rider on a downbound train

She just said "Joe I gotta go, we had it once
we ain't got it anymore"
She packed her bags left me behind
She bought a ticket on the Central Line
Nights as I sleep, I hear that whistle whining
I feel her kiss in the misty rain
And I feel like I'm a rider on a downbound train

Last night I heard your voice
You were crying, crying
You were so alone
You said your love had never died
You were waiting for me at home
Put on my jacket, I ran through the woods
I ran till I thought my chest would explode
There in the clearing, beyond the highway,
in the moonlight, our wedding house shone
I rushed through the yard
I burst through the front door
My head pounding hard

Up the stairs I climbed, the room was dark,
our bed was empty
Then I heard that long whistle whine and I
dropped to my knees, hung my head and cried

Now I swing a sledge hammer on a railroad gang
knocking down them cross ties; working in the rain
Now don't it feel like you're
a rider on a downbound train.

I'M ON FIRE
Hey little girl is your daddy home
Did he go away and leave you all alone
I got a bad desire
I'm on fire

Tell me now baby is he good to you
Can do to you the things that I do
I can take you higher
I'm on fire

Sometimes it's like, someone took a knife baby edgy
and dull and cut a six-inch valley through the
middle of my soul
At night I wake up with the sheets soaking wet and a
freight train running through the middle of my head
Only you can cool my desire
I'm on fire

NO SURRENDER
We busted out of class had to get
away from those fools
We learned more from a three minute
record than we ever learned in school
Tonight I hear the neighborhood drummer
sound I can feel my heart begin to pound
you say you're tired and you just want
to close your eyes and follow your dreams down

CHORUS
We made a promise we swore we'd always
remember no retreat no surrender
like Soldiers in the winter's night with a
vow to defend no retreat no surrender

Now young faces grow sad and old
and hearts of fire grow cold we swore
blood brothers against the wind, I'm ready
to grow young again
and hear your sister's voice calling us home
across the open yards well maybe we
could cut someplace of our own with
these drums and these guitars

CHORUS
Blood brothers in the stormy night with
a vow to defend no retreat no surrender

Now on the street tonight the lights grow dim
the walls of my room are closing in
There's a war outside still raging
You say it ain't ours anymore to win
I want to sleep beneath
peaceful skies in my lover's bed
with a wide open country in my
eyes and these romantic dreams in my head

BOBBY JEAN
Well I came by your house the other day
Your mother said you went away
She said there was nothing that I could have done
There was nothing nobody could say
Me and you we've known each other ever
since we were sixteen
I wished I would have known
I wished I could have called you
Just to say goodbye Bobby Jean

Now you hung with me when all the others
turned away, turned up their nose
We liked the same music, we liked the same bands,
we liked the same clothes
We told each other that we were the wildest
The wildest things we'd ever seen
Now I wished you would have told me
I wished I could have talked to you
Just to say goodbye Bobby Jean

Now we went walking in the rain talking about the pain
that from the world we hid
Now there ain't nobody, nowhere nohow gonna ever
understand me the way you did
Maybe you'll be out there on that road somewhere,
in some bus or train traveling along
in some motel room there'll be a radio playing and you'll hear
me sing this song
Well, if you do, you'll know I'm thinking of you and all
the miles in between and I'm just calling one last time
Not to change your mind, but just to say I miss you baby,
good luck, goodbye Bobby Jean

I'M GOIN' DOWN
We sit in the car outside your house
I can feel the heat coming 'round

I go to put my arm around you and you give me
a look like I'm way out of bounds, well you
let out one of your bored sighs
Well lately, when I look into your eyes
I'm goin' down

We get dressed up and we go out baby for the night
We come home early burning, burning, burning
in some fire fight
I'm sick and tired of your setting me up, setting
me up just to knock-a, knock-a, knock-a me down

I pull you close but when we kiss I can feel a doubt
I remember back when we started, my kisses used to turn
you inside out
I used to drive you to work in the morning
Friday night I'd drive you all around
You used to love to drive me wild
But lately girl you get your kicks from
just driving me down

GLORY DAYS
I had a friend was a big baseball player back in high school
He could throw that speedball by you
Make you look like a fool boy
Saw him the other night at this roadside bar I was walking
in and he was walking out
We went back inside sat down, had a few drinks but all he
kept talking about was

CHORUS
Glory days well they'll pass you by
Glory days in the wink of a young girl's eye
Glory days, glory days

There's a girl that lives up the block back in school she could
turn all the boys' heads
Sometimes on a Friday I'll stop by and have a few drinks
after she put her kids to bed
Her and her husband Bobby well they split up
I guess it's two years gone by now
We just sit around talking about the old times, she says
when she feels like crying she starts laughing thinking about

CHORUS

Think I'm going down to the well tonight and I'm going to
drink till I get my fill
And I hope when I get old I don't sit around thinking about it
but I probably will
Yeah, just sitting back trying to recapture a little of the glory
of, but time slips away and leaves you with nothing mister
but boring stories of glory days
All right boys keep it rockin' now
We gonna go home now
Let's go!!

CHORUS

DANCING IN THE DARK
I get up in the evening
And I ain't got nothing to say
I come home in the morning
I go to bed feeling the same way
I ain't got nothing but tired
Man, I'm just tired and bored with myself
Hey there baby I could use just a little help

You can't start a fire
You can't start a fire without a spark
This gun's for hire
Even if we're just dancing in the dark

Message keeps getting clearer
Radio's on and I'm moving 'round the place
I check my look in the mirror
I wanna change my clothes, my hair, my face
Man, I ain't getting nowhere
just living in a dump like this
There's something happening somewhere
Baby I just know that there is

You can't start a fire
You can't start a fire without a spark
This gun's for hire
Even if we're just dancing in the dark

You sit around getting older
There's a joke here somewhere and it's on me
I'll shake this world off my shoulders
Come on baby the laugh's on me

Stay on the streets of this town
And they'll be carving you up all right
They say you got to stay hungry
Hey baby I'm just about starving tonight

I'm dying for some action
I'm sick of sitting 'round here trying to write this book
I need a love reaction
Come on now baby gimme just one look

You can't start a fire sitting 'round crying
over a broken heart
This gun's for hire
Even if we're just dancing in the dark
You can't start a fire worrying about your
little world falling apart
This gun's for hire
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Even if we're just dancing in the dark
Hey baby

MY HOMETOWN
I was eight years old and running with a dime in my hand
into the bus stop to pick up a paper for my old man
I'd sit on his lap in that big old Buick and steer as we
drove through town
He'd tousle my hair and say son take a good look around
this is your hometown
This is your hometown
This is your hometown
This is your hometown

In '65 tension was running high, at my high school
There was a lot of fights between the black and white
There was nothing you could do
Two cars at a light on a Saturday night, in the back
seat there was a gun
Words were passed, in a shotgun blast
Troubled times had come, to my hometown
My hometown
My hometown
My hometown

Now Main Street's whitewashed windows and vacant stores
seems like there ain't nobody wants to come down
here no more
They're closing down the textile mill across
the railroad tracks
Foreman says these jobs are going boys and they ain't
coming back to your hometown
Your hometown
Your hometown
Your hometown

Last night me and Kate we laid in bed talking about
getting out
Packing up our bags maybe heading south
I'm 35, we got a boy of our own now
Last night I sat him up, behind the wheel and said
son take a good look around, this is your hometown
This is your hometown

THE BEST OF EAGLES

HANYA UNTUK DIJUAL DI INDONESIA

THE BEST OF EAGLES

W1136-9

GB: EKT 5C
960 342-4
FRANCE: WE 481

SIDE ONE: TAKE IT EASY · PEACEFUL, EASY FEELING · DESPERADO · TEQUILA SUNRISE · BEST OF MY LOVE · LYIN' EYES · TAKE IT TO THE LIMIT

SIDE TWO: ONE OF THESE NIGHTS · HOTEL CALIFORNIA · NEW KID IN TOWN · LIFE IN THE FAST LANE · HEARTACHE TONIGHT · THE LONG RUN

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LC 2648

BORN IN THE U.S.A. – BRUCE SPRINGSTEEN
Born In The U.S.A. – Cover Me – Darlington County – Working On The Highway – Downbound Train – I'm On Fire. (B. Springsteen) Jonathan.
Total Time: 22.20. ℗ 1984 Bruce Springsteen.

STEREO
PC 8008
SIDE ONE
EQ120JS

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B
STEREO
MAX 2152
THE BEST OF 10cc

1. You've Got A Cold
2. You're Coming Home Again
3. The Wall Street Shuffle
4. The Power Of Love
5. Yes I Am
6. The Things We Do For Love

MAX 2152
THE BEST OF 10cc
stereo

Side A
1. Dreadlock Holiday
2. I'm Not In Love
3. Rubber Bullets
4. Donna
5. Art For Arts Sake
6. Good Morning Judge

Side B
1. You've Got A Cold
2. You're Coming Home Again
3. The Wall Street Shuffle
4. The Power Of Love
5. Yes I Am
6. The Things We Do For Love

WITH LYRICS
THE BEST OF 10cc
stereo
DOLBY SYSTEM
MAX 2152

MAX 2152
THE BEST OF 10cc
stereo

Side A
1. Dreadlock Holiday
2. I'm Not In Love
3. Rubber Bullets
4. Donna
5. Art For Arts Sake
6. Good Morning Judge

Side B
1. You've Got A Cold
2. You're Coming Home Again
3. The Wall Street Shuffle
4. The Power Of Love
5. Yes I Am
6. The Things We Do For Love

SIDE ONE

TAKE IT EASY (Browne/Frey)*	Warner Bros. Music Limited ©1972	3.29
PEACEFUL, EASY FEELING (Tempchin)*	Warner Bros. Music Limited ©1972	4.16
DESPERADO (Henley/Frey)*	Warner Bros. Music Limited ©1973	3.33
TEQUILA SUNRISE (Henley/Frey)*	Warner Bros. Music Limited ©1973	2.52
BEST OF MY LOVE (Henley/Frey/Souther)	Warner Bros. Music Limited ©1974	4.35
LYIN' EYES (Henley/Frey)	Warner Bros. Music Limited ©1975	3.58
TAKE IT TO THE LIMIT (Meisner/Henley/Frey)	Warner Bros. Music Limited ©1975	4.48

SIDE TWO

ONE OF THESE NIGHTS (Henley/Frey)	Warner Bros. Music Limited ©1975	4.51
HOTEL CALIFORNIA (Frey/Henley/Felder)	Warner Bros. Music Limited ©1976	6.30
NEW KID IN TOWN (Frey/Henley/Souther)	Warner Bros. Music Limited. /Copyright Control ©1976	5.04
LIFE IN THE FAST LANE (Walsh/Frey/Henley)	Warner Bros. Music Limited. /Chappell Music Ltd. ©1976	4.46
HEARTACHE TONIGHT (Henley/Frey/Seger/Souther)	Warner Bros. Music Limited. /Copyright Control. ©1979	4.26
THE LONG RUN (Henley/Frey)	Warner Bros. Music Limited ©1979	3.42

All tracks Produced by Bill Szymczyk for Pandora Productions Ltd. except * Produced by Glyn Johns

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BORN IN THE U.S.A. – BRUCE SPRINGSTEEN
No Surrender – Bobby Jean – I'm Goin' Down – Glory Days – Dancing In The Dark – My Hometown. (B. Springsteen) Jonathan. Total Time: 24.18. © 1984
Bruce Springsteen.
STEREO
PC 8008
SIDE TWO
EQ120JS
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DREADLOCK HOLIDAY

I was walkin' down the street
Concentratin' on truckin'
right
I heard a dark voice beside
of me
And I looked round in a state of fright
A brother from the gutter
They looked me up and down a bit
And turned to each other
I say
I don't like cricket oh no no
I don't like cricket
no no
I love it
Don't you walk thru'
my words
You got to show some respect
Don't you walk thru'
my words
'Cause you ain't heard me out yet

Well he looked down at
my silver chain and
one dollar
He said I'll give you
jokin' man
It was a present from
me Mother
He said I like it I want
it
I'll take it off your
hands
And you'll be sorry you
crossed me
You'd better understand
that you're alone

And I say
I don't like reggae no no
I don't like reggae
I love it
I don't like reggae
I love it
Don't you cramp me style
Don't you queer me pitch
Don't you walk thru' my
words
'Cause you ain't heard
me out yet

I hurt red back to the
swimming pool
I heard a dark voice beside
me
Would you like something
harder

She said I've got it you
want it
My harvest is the best
And it you try it you'll
like it
And whollow in a dreadlock
holiday

I love her oh yes,
Don't like Jamaica oh
no
I love her oh yes,
Don't like Jamaica oh
no
I don't like cricket
I love it dreadlock holiday
I don't like reggae
I love it dreadlock holiday
Don't like Jamaica
I love her dreadlock
holiday

I'm not in love, so don't
I'm not in love, so don't
I'm not in love, so don't
I'm not in love, no, no,
I'm not in love, no, no,
It's nothing

I like it, are you, but
I heard a dark voice beside
me
Would you like something
harder

She said I've got it you
want it
I'm not in love, no, no
It's nothing
And whollow in a dreadlock
holiday

I love her oh yes,
Don't like Jamaica oh
no
I love her oh yes,
Don't like Jamaica oh
no
I don't like cricket
I love it dreadlock holiday
I don't like reggae
I love it dreadlock holiday
Don't like Jamaica
I love her dreadlock
holiday

I'M NOT IN LOVE

I'm not in love, so don't
I'm not in love, so don't
I'm not in love, so don't
I'm not in love, no, no,
I'm not in love, no, no,
It's nothing

I like it, are you, but
I heard a dark voice beside
me
Would you like something
harder

She said I've got it you
want it
I'm not in love, no, no
It's nothing
And whollow in a dreadlock
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I love her oh yes,
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I love her oh yes,
Don't like Jamaica oh
no
I don't like cricket
I love it dreadlock holiday
I don't like reggae
I love it dreadlock holiday
Don't like Jamaica
I love her dreadlock
holiday

YOU'VE GOT A COLD

You know she's rockin'
Come on pretty red
I love it
I don't like reggae
I love it
Don't you cramp me style
Don't you queer me pitch
Don't you walk thru' my
words
'Cause you ain't heard
me out yet

I hurt red back to the
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I heard a dark voice beside
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I don't like reggae
I love it dreadlock holiday
Don't like Jamaica
I love her dreadlock
holiday

YOU'RE COMING HOME AGAIN

Baby make me don't you
make the sound before
I'm escape no
I can't let you go no
no
When you're coming home
again
It's so easy to be go
and probbly shoot
Talk it over we should
show it out
I can't let you go no
no no
When you're coming home
again
I can't dream that you
would go away
When we have it all oh
we could find the way
While I woke up this morning
Then I knew it you were
gone
It's not for all we went
know
Realize that you on your
pony
Nobody hears you cry
You can't believe it oh
baby
When you're coming home
again
brought you down
But I make it better won't
you hold me close
I want let you go no
no
When you come home again
I know pro with but I
tell you so
You're the woman I get
now won't you help me
now
I won't let you go no
no no
When you come home again
I can feel that you'll
be coming around baby
Hold up to you can we
make it right
I love you so baby
You're coming home again....

THE POWER OF LOVE

Mama don't I doesn't mama
don't know
What if your papa back
bring up baby all alone
He's gonna change your
mind
You bring my bring
Bring you bring my
brave
But two fire of your love
It hurt you type you wait
I could dig you up
And not around the floor
Ever done before

Lonely mansion that you
bring
My escape from reality
You've under spell under
The power of love

Turn the light down low
At the hot got higher
Until you knock on the
door
Put the dusty to
Put the world too long
Before close to you
Before we begin
But this joke can bases
And if you get the taste
You get the handy face
You an hope the last
never be the same
Everybody gonna see me
Let idy wind
We can pick you up
And not around the floor
Before we do the thing you
never done before

Back up*

That's the power of the
Time
Power of the love.....